music at convocation hall

Jacques Després, piano

Friday, January 10, 2003

7:15 pm *Pre-Concert Introduction*
by **Malcolm Forsyth**
Main floor, Convocation Hall

8:00 pm *Concert*

Arts Building
University of Alberta

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Program

Ballade (1978) — Jacques Hétu (b. 1938)

Ballade (1890) — Claude Debussy (1862-1918)

Balladen, Op. 10 (1854) — Johannes Brahms (1833-1897)
- Andante
- Andante
- Intermezzo-Allegro
- Andante con moto

Intermission

Ballade No. 1 in G Minor, Op. 23 (1831-35) — Frédéric Chopin (1810-1849)
Ballade No. 2 in F Major, Op. 38 (1836-39)
Ballade No. 3 in A-Flat Major, Op. 47 (1840-41)
Ballade No. 4 in F Minor, Op. 52 (1841-42)

Program Notes

In 12th century Provence, the term ballade referred to a folk-style dance form. From the next century on, the dance element disappeared and the ballade evolved into two different and distinct artistic genres: literary and musical.

In literature, the ballade was transmitted, through the centuries, orally and in written form. In poetry, it became a sophisticated and precise literary genre with writers such as Villon, Dante, and Petrarch. From 18th century England, ballades that through the century had been orally transmitted started to systematically be collected by writers, such as Percy and Sir Walter Scott, who also added to the genre by writing their own. The subjects of these folk-like ballades were, to name a few, history, legend, myth, epic and obviously love. Orally transmitted folk ballades were also a source of material for German Romanticists, beginning with Goethe, who collected some folk ballades and also wrote some of his own. The style of the German ballades was narrative in nature and "involving epic, legendary, fantastic or fairy tale themes." This use of the ballade reached Poland in the beginning of the 19th century. Apparently, the best writer of this genre in Poland was Mickiewicz.

The musical history of the ballade is characterized by the different forms and shapes it took. From the middle Ages, with the trouvères and troubadours, the ballade was a song with musical accompaniment. It developed in France into a polyphonic work used by composers such as Dufay and de Machaut. In Italy in the 15th century, it took the shape of a two-part choral work. With the birth of the so-called Romantic Movement, a new type of lied appeared in Germany: the ballade. It apparently was influenced by the popular English and Scottish musical ballades. This German tradition of ballade writing started with Zumsteeg, Loewe and went on to Schubert, Schumann and Brahms.

This leads us to Chopin whose four ballades will fill the second half of the recital. Chopin was the first composer to write purely instrumental ballades. Even if the medium for this language is the piano alone, through Chopin's hand, one can feel a direct connection encompassing the long ballade tradition. In Chopin's ballades, there is a clear dance element, and his narrative and lyrical style appears to combine in mood and character the many themes of the traditional ballade. Most importantly, although there are some structural similarities between the ballades, Chopin's ballades are defined more by their content and poetic qualities than their organizational design.

This trend, of greater independence and poetic freedom, does fit the artistic and musical inclination of early 19th century composers, especially when writing for piano. Larger musical forms of the classical style were more or less, as Arnold Hauser described in The Social History of Art, replaced by "less severe and schematically molded forms," such as Fantasies, Rhapsodies, Arabesques, Etudes, and Intermezzi. With Chopin, Liszt and Schumann, for example, a larger work could be a series of shorter pieces, most often descriptive and evocative in their content, united under a title. Hauser compared this practice to that of the sketch-book of a painter. This practice, to a certain extent, replaced forms such as the sonata which is in itself a complete world, a "microcosm." In these short pieces, composers were probably influenced by their literary counterparts who were primarily interested with poetic content rather than in having their thoughts fit a "form." This is not to say that composers using larger and traditional forms were not interested

with artistic content in their work. But with romanticism, the "I," ego, impressions and feelings of the composers were becoming the dominant element to be communicated. Consequently, the manner in which it was communicated became as original and personal. In his ballades, Chopin is a particularly interesting storyteller. Although his compositional motivations were not, on the surface, of "nationalistic" nature, he certainly did not attempt to deny his Polish influences. This certainly can help explain how the more "Western" contemporary critics of Chopin saw in his music, "eccentricities full of earsplitting dissonances."

Although Chopin's ballades cannot be associated with a literary parallel, with the opening ballade of his opus 10, Brahms is the first composer to associate a literary work to a purely instrumental ballade. In this initial ballade, not only does Brahms give us the source of the literary material in his subtitle, ("after the Scottish ballad 'Edward' in Herder's *Stimmen der Völken*"), the opening musical phrase fits the words of the literary ballade rather closely. The last three ballades of this early collection by Brahms follow the pattern set by the first one: they are all in a three-part song form. In addition, Brahms' youthful voice shows a personal side, without inhibition, that is not easily found in his mature works. The tragic time in which these works were sketched was of great significance for this impressionable young composer. As in the 'Edward' ballade, in which a father is slain by his son, Brahms might have not escaped a certain parallel or symbolism as he somehow was about to replace his musical surrogate father, Robert Schumann, whose mind was ravaged by syphilis and whose body was never to leave an asylum.

Debussy's Ballade is a very early work. Its original title, "Ballade Slave," seems to allude more to a slight touch of exoticism than a truly Eastern idiom. Although Debussy was greatly influenced by Russian music in the early days of his musical life following a two-month stay in this then remote world, a listener cannot help but recognize a clear Gallic voice. This work is also of particular interest because it prefaces Debussy's greatest works. One of the compositional techniques that Debussy later rather disliked greatly is the almost literal repetition of phrases. Of course, this kind of repetition might be one of the connections to the literary ballade, but later in his life, Debussy did not view this as a sign of a sophisticated and creative mind. Nonetheless, this work is unmistakably Debussy and provides another display of the ballade genre.

Canadian composer Jacques Hétu unassumingly described his Ballade as "based on a brief cell of an ascending seventh and descending second." Interestingly, the spirit of the work belongs to the romantic tradition as epic, dramatic and lyrical sections are juxtaposed in a dense, extroverted and powerful work.

Upcoming Events (cont'd):

February

3 Monday, 12:10 pm
Music at Noon, **Convocation Hall Student Recital Series** featuring students from the Department of Music. Free admission

5, 6, 7 , 8 Wed, Thurs, Fri, Sat, 8:00 pm
The University of Alberta *Opera*
Alan Ord, Director
Full Opera Performance of ***The Magic Flute*** by Wolfgang Amadeus Mozart
with the **University Symphony Orchestra**
Tanya Prochazka, Conductor

10 Monday, 8:00 pm
Music at Convocation Hall
William H Street, saxophone
Roger Admiral, piano
Works by Denisov, Fisher, Bashaw, Lauba, Bauzin, Gallois-Montbrun and Heider

14 Friday, 6:00 pm
The University of Alberta
Academy Strings *Valentine's Ball*
Tanya Prochazka, Conductor
University of Alberta Faculty Club
For tickets and event information, please call 492-9410

23 Sunday, 9:30 am
Piano Masterclass with Visiting Artist
Angela Cheng
Free admission

24 Monday, 12:00 pm
Noon-Hour Organ Recital
The recital presents a variety of organ repertoire played by students, faculty and guests of the University of Alberta.
Free admission

28 Friday, 8:00 pm
Faculty & Friends
Marnie Giesbrecht, organ
Liszt *Prelude and Fugue on BACH*
Franck *Chorale in A Minor*, *Finale*
Reger *Introduction and Passaglia*
Reger *Benefictus,*
Schumann *BACH sketches*
Admission: $12/adult, $7/student/senior

department of Music

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Convocation Hall, Arts Building, University of Alberta
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University of Alberta

GOURMET GOODIES

Noon-Hour Organ Recital

with organists

Marnie Giesbrecht
Philip Chow
Gary Tong
Robert Zylstra

Monday, January 27, 2003
at 12:00 pm

Arts Building
University of Alberta

Program

Department of Music
University of Alberta

Upcoming Organ Recitals and Events

Noon-Hour Organ Recitals
Mondays at Noon
February 24, March 24
Convocation Hall, Arts Building, University of Alberta
Free admission

Faculty & Friends
February 28, 8:00 pm
Marnie Giesbrecht, organ
An evening of *French and German Nineteenth-Century Organ Music*
Works by Schumann, Liszt, Reger, Franck, Widor and others
Convocation Hall, Arts Building, University of Alberta
Admission: $12/adult, $7/student/senior

Visiting Artist Recital
March 30, 3:00 pm
Visiting Artist **John Grew**
Professor of Music, McGill University
Convocation Hall, Arts Building, University of Alberta
Admission: $10/adult, $5/student/senior

March 31, 7:30 pm
Masterclass
Visiting Artist **John Grew**
Convocation Hall, Arts Building, University of Alberta
Co-sponsored by the Edmonton Centre
Free admission

April 4, 8:00 pm
Duo Majoya Concert
Marnie Giesbrecht and **Joachim Segger**
Francis Winspear Centre for Music
For ticket information, call 428-1414

Program

O give thanks to God for He is Good,
His love is everlasting (2001) — Kola Owolabi (b. 1977)

Marnie Giesbrecht, organ

Prelude, Fugue and Chaconne, BuxW 157 — Dietrich Buxtehude (1637-1737)

Philip Chow, organ

Fugue in D Major, BWV 532 — Johann Sebastian Bach (1685-1750)

Robert Zylstra, organ

Passacaglia and Fugue
in C Minor, BWV 582 — Johann Sebastian Bach

Gary Tong, organ

N.B.: Recording is not permitted without written consent from the performer(s).

Upcoming Events:

January
30 Thursday, 2:00 pm
Lecture/Workshop with Visiting Artist
Brigitte Poulin, piano
Studio 27, Fine Arts Building 2-7
Free admission

30 Thursday, 8:00 pm
Visiting Artist Recital
Brigitte Poulin, piano
Studio 27, Fine Arts Building 2-7

February
1 Saturday, 6:00 pm
MSA Formal. For ticket and event information, please contact the MSA Executive by e-mail: th@ualberta.ca

3 Monday, 12:10 pm
Music at Noon, **Convocation Hall Student Recital Series** featuring students from the Department of Music.
Free admission

5, 6, 7 , 8 Wed, Thurs, Fri, Sat, 8:00 pm
The University of Alberta *Opera*
Full Opera Performance of ***The Magic Flute*** by Wolfgang Amadeus Mozart
Alan Ord, Artistic Director
Sylvia Shadick-Taylor, Repetiteur
Tanya Prochazka, Music Director and Conductor
with
The Edmonton Swiss Men's Choir
The University Symphony Orchestra

9 Sunday, 4:00 pm
Saxophone Masterclass with Visiting Artist **Jean-Marie Londeix**
Studio 27, Fine Arts Building 2-7
Free admission

10 Monday, 8:00 pm
Music at Convocation Hall
William H Street, saxophone
Roger Admiral, piano
Works by Denisov, Fisher, Bashaw, Lauba, Bauzin, Gallois-Montbrun and Heider

14 Friday, 6:00 pm
The University of Alberta
Academy Strings *Valentine's Ball*
Tanya Prochazka, Conductor
University of Alberta Faculty Club
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Piano Masterclass
with Visiting Artist **Angela Cheng**
Free admission

24 Monday, 12:00 pm
Noon-Hour Organ Recital
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Free admission

28 Friday, 8:00 pm
Faculty & Friends
Marnie Giesbrecht, organ
An evening of *French and German Nineteenth-Century Organ Music*
Works by Schumann, Liszt, Reger, Franck, Widor and others
Admission: $12/adult, $7/student/senior

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department of Music

Visiting Artist

John Grew, organ

McGill University

Sunday, March 30, 2003 at 3:00 pm

Arts Building
University of Alberta

Program

Department of Music
University of Alberta

Program

Hexachord Fantasia on Ut re mi fa so la — William Byrd (1543-1623)

Hymn *Ave maris stella* — Nicolas deGrigny (1672-1703)
- Ave maris stella
- Fugue à 4
- Duo
- Dialogue sur les Grands Jeux

Tierce en taille — Nicolas deGrigny

Passacaglia in C Minor (BWV 582) — Johann Sebastian Bach (1685-1750)

Intermission

Livre d'orgue de McGill (1981) — Bengt Hambraeus (1928-2000)
- Prélude
- Mouvement perpétuel (Duo)
- Tierce en taille
- Répercussions (Quatour)

Passacaglia and Fugue No.2 in E Minor — Healey Willan (1880-1968)

John Grew is University Organist at McGill, where he has taught organ and harpsichord for 27 years. He collaborated with the organ builder Hellmuth Wolff in the planning of the French Classical organ for Redpath Hall. In Canada he is a frequent recitalist on both the English and French networks of the CBC, and has appeared as soloist with numerous chamber orchestras. He was unanimously awarded the First Place Medal at the Geneva International Competition in 1970, and has subsequently concertized extensively in Europe.

He has recorded for the RTBF (Belgium), Radio-France, and German Radio, and his concerts from European Festivals have been heard on Radio-Canada's "Festivals du monde". He has served on international competition juries and given master classes at European Conservatories and North American Universities. The art of John Grew is best summed up by a London music critic, who wrote in The Daily Telegraph that "... it takes an artist of Mr Grew's exceptional quality to stress the scale, variety and eloquence of Couperin ... he relished the music's gravity and boldly-questioning manner."

Upcoming Events

31 Monday, 4:00-5:30 pm
Graduate Keyboard Seminar
with Visiting Artist **John Grew**
Ornamentation in Bach's Keyboard Music
Free admission

31 Monday, 7:30 pm
Workshop
Hidden Treasures of the French Classical Repertoire
with Visiting Artist **John Grew**
Professor of Music, McGill University
Robertson Wesley United Church
Presented by the Royal Canadian College of Organists
Free Admission

April
2 Wednesday, 12:00 noon
University of Alberta
Madrigal Singers
Leonard Ratzlaff, Conductor
Winspear Centre for Music (part of the CBC's *Wednesday at Winspear Series*)
For ticket information, call 428-1414

4 Friday, 8:00 pm
The University of Alberta
Jazz Choir *Happnin'*
Liana Bob, Conductor

4 Friday, 8:00 pm
Duo Majoya Concert
Marnie Giesbrecht
and **Joachim Segger**
Francis Winspear Centre for Music
For ticket information, call 428-1414

5 Saturday, 8:00 pm
Master of Music Recital
Michael Kurschat,
Choral Conducting
First Baptist Church
Free admission

6 Sunday, 3:00 pm
The University of Alberta
Concert Band
William H Street, Director
Randy Witte, Assistant Conductor
Program will feature Jacob *Fantasia*
with soloist **Ed Stein, euphonium**
and works by Grainger, Bernstein, Orr, and Britten

6 Sunday, 8:00 pm
The University Symphony Orchestra
Tanya Prochazka, Conductor
Program will feature
Brahms *Piano Concerto No. 1*
with soloist **Ruston Vuori, piano**
Bartok *Concerto for Orchestra*

7 Monday, 12:10 pm
Music at Noon, **Convocation Hall**
Student Recital Series featuring
students from the Department of Music
Free admission

4 or 7, Monday, 8:00 pm
(date to be confirmed)
Student Composers Concert
A concert of new works for woodwind quintet by composition students
at the University of Alberta
Studio 27, Fine Arts Building 2-7
Free admission

Please donate to Campus Food Bank

department of Music

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Noon-Hour Organ Recital

with organists

Philip Chow

Gary Tong

and guest **John Morgan**

Monday, February 24, 2003
at 12:00 pm

Arts Building
University of Alberta

Program

Department of Music
University of Alberta

Upcoming Organ Recitals and Events

Noon-Hour Organ Recital
Monday, March 24, 12:00 noon
Free admission

Faculty & Friends
Friday, February 28, 8:00 pm
Marnie Giesbrecht, organ
An evening of
French and German Nineteenth-Century Organ Music
Works by Schumann, Liszt, Reger, Franck, Widor
and others
Admission: $12/adult, $7/student/senior

Visiting Artist Recital
Sunday, March 30, 3:00 pm
Visiting Artist **John Grew**
Professor of Music
McGill University
Admission: $10/adult, $5/student/senior

Monday, March 31, 7:30 pm
Workshop
Hidden Treasures of the French Classical Repertoire
with Visiting Artist **John Grew**
Professor of Music, McGill University
Robertson Wesley United Church
Presented by the Royal Canadian College of Organists
Free Admission

Duo Majoya Concert
Marnie Giesbrecht and **Joachim Segger**
Friday, April 4, 8:00 pm
Francis Winspear Centre for Music
For ticket information, call 428-1414

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Program

Introduction and Toccata on
"All Creatures of our God and King" (1987). — Jacobus Kloppers (b. 1937)

Gary Tong

Prière à Notre Dame — Leon Boellman (1862-1897)

Herr Jesu Christ, dich zu uns wend, BWV 632
(Lord Jesus Christ, be present now!) — Johann Sebastian Bach (1685-1750)

Gott, durch deine Güte , BWV 600
(God, in Thy great Goodness)
or Gottes Sohn ist kommen
(Once He came in Blessing) — Johann Sebastian Bach

Philip Chow

Suite du Deuxième ton — Louis Nicolas Clérambault (1676-1749)

i) Basse de Cromorne
ii) Flutes
iii) Caprice

Wie schön leuchtet der Morgenstern — Dietrich Buxtehude (1637-1737)

Choral from Organ Symphony No. 2 — Louis Vierne (1870-1937)

Guest
John Morgan

John Morgan is an organ performance major at the University of Calgary. John has studied under Terrence Fullerton and Neil Cockburn and has participated and performed in Mount Royal's International Summer School and Organ a la Carte at Jack Singer Concert Hall. John is currently the music director and organist at St. Anthony's Church in Calgary.

N.B.: Recording is not permitted without written consent from the performer(s).

Upcoming Events

February

25-28 Tues.-Fri., 9:00 am - 12:00 noon
Open rehearsals/string masterclasses
With Visiting Artists
Cassatt String Quartet
Studio 27, Fine Arts Building 2-7
General admission: $15/auditor

28 Friday, 3:00 pm
Voice Masterclass
With Visiting Artist **Nan Hughes**
Free admission

28 Friday, 8:00 pm
Faculty & Friends
Marnie Giesbrecht, organ
An evening of *French and German Nineteenth-Century Organ Music*
Works by Schumann, Liszt, Reger, Franck, Widor and others
Admission: $12/adult, $7/student/senior

March

1 Saturday, 12:00 noon
University of Alberta Concert Choir
Fundraising Extravaganza!
Debra Cairns, conductor
Fort Edmonton Park
General Admission: $15
For more information call 492-2384

1 Saturday, 8:00 pm
Edmonton Chamber Music Society Concert
Cassatt String Quartet
For information call 433-4532

2 Sunday, 3:30 pm
Master of Music Recital
Alycia Au, violin
Free admission

3 Monday, 12:10 pm*Music at Noon*, **Convocation Hall Student Recital Series** featuring students from the Department of Music. Free admission

3 Monday, 8:00 pm
Grant MacEwan College and University of Alberta Jazz Bands
Raymond Baril and Tom Dust, Directors. *Salute to the Bands*
A Tribute to the Great Swing Bands of the 1930s and 1940s featuring works by Ellington, Shaw, Goodman, Miller and others

4 Tuesday, 8:00 pm
Trombone Celebration
with **The University of Alberta Trombone Ensemble and guests**
John McPherson and Christopher Taylor, Directors
Free admission

6 Thursday, 3:30 pm
Piano Masterclass
with Joachim Segger
Free admission

6 Thursday, 8:00pm
Master of Music Recital
Eleni Pappa, piano
Free Admission

9 Sunday, 4:00 pm
Master of Music Recital
Julie Amundsen, cello
Free admission

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department of Music

music at convocation hall

William H Street, saxophone
Roger Admiral, piano

Monday, February 10, 2003

7:15 pm *Pre-Concert Introduction*
by **Jean-Marie Londeix**
Distinguished Saxophonist and Professor
Translated by Anna Street
Main floor, Convocation Hall

8:00 pm *Concert*

Arts Building
University of Alberta

Program

Sonate en Jazz (1959) — Werner Heider (b. 1930)
- Swing
- Blues
- Boogie

6 Pieces Musicales d'Etudes (1954) — Raymond Gallois-Montbrun (1918-1994)
- Ballade *La Souplesse*
- Intermezzo *Les Trilles*
- Ronde *Le staccato*
- Lied *La Sonorité*
- Valse *Le Chromatisme*
- Finale La Vélocité

5 Pieces en forme de Musique, Op. 19 (1960) — Pierre-Philippe Bauzin (b. 1933)
- d'etude
- de divertissement
- de berceuse
- de fugue
- En pleine forme

Intermission

XYL (Balafon 2) (2002) — Christian Lauba (b. 1952)
- Premiere

William H Street, saxophone

From **Preludes, Book II** (2000) — Howard Bashaw (b. 1957)
- Kaleidoscope Reemerging
- Contrapunctus I: 4:3
- Toccatella II: A Post-1900 Phase
- Behind a Quiet (in memory, Ernesto Lejano)
- Interlude (Between Quiets)
- Behind Another Quiet (in memory, Marek Jablonski)

Roger Admiral, piano

Tour de France (1990) — Alfred Joel Fisher (b. 1942)

I. *Jour de marché: Messrs. Ravel et Dreyfuss (Vide encore abonant cependant français et enfin juif)*
II. *Monsieur le postmoderne (Avec une joie absurde)*
III. *Carpentras (Obscur, sombre)*
IV. *Le Mignon Minime (folâtre, étincelant)*

Sonate (1970) — Edison Vasilievitch Denisov (1929-1996)

Allegro
Lento
Allegro moderato

William H Street, saxophone, has earned worldwide respect as one of North America's finest instrumentalists. He has appeared as recitalist, conductor and soloist with orchestras and bands throughout Europe, Central and North America and Asia. He can be heard on several compact disc recordings and his recent compact disc recording of *Tre Vie, Concerto for Saxophone and Orchestra* by Malcolm Forsyth was nominated for a 1999 Juno award. His performances are broadcast frequently on the CBC. He has served as President of the North American Saxophone Alliance (NASA) from 1992-1994 and is the former Secretary of the World Saxophone Congress International Committee. He has written articles and reviews for several saxophone periodicals and his published work includes the English translation of *Hello! Mr Sax, ou les Parametres du Saxophone* (Leduc) by Jean-Marie Londeix, as well as, "Elise Boyer Hall," and "The Life of Elise Boyer Hall" in Les États Généraux Mondiaux du Saxophone. Recently, Anna Street and he translated into English the *Méthode d'Etude de Saxophone*, by Jean-Marie Londeix, published by Éditions Henry Lemoine in Paris. A Selmer clinician, Dr Street holds degrees from Northwestern University, the Conservatoire National de Bordeaux, France and the Catholic University of America and was awarded the *Certificat d'Aptitude de Saxophone*, France's highest recognition of excellence in music performance and pedagogy. His teachers have included George Etheridge, Frederick L Hemke, Jean-Marie Londeix, Frederick Ockwell and John P. Paynter. Dr Street, Professor of Music, is Area Coordinator of Wind and Percussion Instruments at the University of Alberta Department of Music where he teaches as saxophone instructor, chamber music coach and Director of the University Concert Band.

Roger Admiral completed a Doctor of Music degree at the University of Alberta. His main teachers include Helmut Brauss, Peter Smith and Virginia Blaha. With help from the Johann Strauss Foundation, Roger also studied Lied-duo at the Mozarteum in Salzburg. Currently he works in Edmonton and performs as part of the Kovalis Duo with Montreal percussionist Philip Hornsey.

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Academy Strings ***Valentine's Ball***
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University of Alberta Faculty Club
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Piano Masterclass
with Visiting Artist **Angela Cheng**
Free admission

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Noon-Hour Organ Recital
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Faculty & Friends
Marnie Giesbrecht, organ
Liszt *Prelude and Fugue on BACH*
Franck *Chorale in A Minor*, Franck *Finale,*
Reger *Introduction and Passaglia*, Reger *Benefictus*, Schumann *BACH sketches*
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GOURMET GOODIES

University of Alberta

In Recital

Sonya T Eagles, soprano

Candidate for the Master of Music degree in Voice

assisted by

Janna Olson, piano
John Brough, harpsichord
Neda Yamach and Elly McHan, violin
Andrea Kipp, viola
David Eggert, cello

Sunday, April 13, 2003 at 2:00 pm

Arts Building
University of Alberta

Department of Music
University of Alberta

Program

From *Schweigt stille, plaudert nicht,*
BWV 211 "Kaffeekantate" (1732) — Johann Sebastian Bach
Heute noch, lieber Vater, tut es doch — (1685-1750)

Nulla in mundo pax sincera — Antonio Vivaldi
Mottetto per soprano, due violini, viola e basso RV 630 — (1678-1741)

I. Nulla in mundo pax sincera
II. Blando colore
III. Spirat anguis
IV. Alleluia

John Brough, harpsichord
Neda Yamach and Elly McHan, violin
Andrea Kipp, viola
David Eggert, cello

Vocalise — Andre Previn (b. 1929)

David Eggert, cello
Janna Olson, piano

Intermission

From *Italienisches Liederbuch* (complete 30 April 1896) — Hugo Wolf (1860-1903)

1. Nun lass uns Frieden schliessen
2. Nein, junger Herr
3. Ihr jungen Leute, die ihr zieht ins Feld
4. Wir haben beide lange Zeit geschwiegen
6. Ich esse nun mein Brot nicht trocken mehr

From *Twelve Poems* by Emily Dickinson (1951) — Aaron Copland (1900-1990)

3. Why do they shut me out of Heaven?
5. Heart, we will forget him
9. I felt a funeral in my brain
10. I've heard an organ talk sometimes
11. Going to Heaven!
1. The Chariot

From *One Touch of Venus* — Kurt Weill (1900-1950)

I'm A Stranger Here Myself

Janna Olson, piano

This recital is presented in partial fulfilment of the requirements for the Master of Music degree for Ms Eagles.

Ms Eagles is a recipient of a Beryl Barns Memorial Award (Graduate).

Reception to follow in the Arts Lounge.

Texts and Translations

Heute noch, lieber Vater, tut es doch/Today even, dear Father, see to it
Today even,
dear father, see to it!
Oh, a husband!
Really, that suits me splendidly!
If it could only happen soon
that at last, before I go to bed,
instead of coffee
I were to get a proper lover!

Nulla in mundo pax sincere/There is no true peace in the world
I.
There is no true peace in the world
without bitterness; in you, sweet Jesus,
it is pure and rightful.
Amoungst anguish and torment
lives the contented soul,
its only hope, chaste love.

II.
The world beguiles our eyes with alluring colours
and consumes our hearts with hidden wounds.
When it laughs, let us flee from it;
when it pursues us, flaunting its delights, let us shun it;
for by carefree conduct and amusements,
it would overcome us.

III.
The serpent slithers through flowers,
and whilst it shows the beauty of its colours
it conceals its venom.
The serpent slithers, but it conceals its venom.

But he who is dumbstruck
and insane with love,
will often lick it as if it were honey.

IV.
Alleluia.

Translation by DECCA

From *Italienisches Liederbuch*

Nun lass uns Frieden schliessen/Now let us make peace, my dearest love
Now let us make peace, dearest love;
we have quarrelled far too long.
If you refuse, I will surrender to you:
how could we make war to the death?
Kings and princes make peace,
should not lovers crave it?
Princes and soldiers make peace,
should two lovers fail to do likewise?
Do you think what such great lords manage
could not be done by two contented hearts?

Nein, junger Herr/No, young sir
Oh no, young sir, this just won't do:
you will have to behave better than that.
You think me good enough for a workaday
sweetheart, do you?
But on holidays you look for something better.
Oh, no, young sir; if you carry on like that
your workaday sweetheart will give you notice.

Ihr jungen Leute, die ihr zieht ins Feld/You young men going off to war
You young men going off to war -
take care of my sweetheart!
See that he is brave under fire;
he has never seen battle before.
Don't let him sleep in the open;
he is so delicate, and might take harm.
Don't let him sleep out of doors -
it would be the end of him, he's not used to it.

Wir haben beide lange Zeit geschwiegen/For a long time we have both been silent
For a long time we have both been silent -
and suddenly we found our speech again.
God's angels flew down
and brought back peace after war.
God's angel's flew down
and peace entered with them.
The angels of love came in the night
and brought peace to my breast.

Ich esse nun mein Brot nicht trocken mehr/I no longer eat my bread dry

I no longer eat my bread dry,
there is a thorn in my flesh.
In vain do I look right and left,
and find no one to love me.
If there were only a little old man
who loved and honoured me a little!
I mean an upstanding
worthy old man of about my age.
I mean to be quite frank,
a little old man of about fourteen.

Translations by S.S. Prawer from
"The Penguin Book of Lieder" 1964

From *Twelve Poems* by Emily Dickinson

3.

Why do they shut me out of Heaven ?
Did I sing too loud ?
But I can sing a little minor,
Timid as a bird.

Wouldn't the angels try me
Just once more ?
Just see if I troubled them --
But don't shut the door !

Oh, if I were the gentlemen
In the white robes,
And they were the little hand that knocked --
Could I forbid ?

5.

Heart, we will forget him !
  You and I, to-night !
You may forget the warmth he gave,
  I will forget the light.

When you have done, pray tell me,
  That I my thoughts may dim;
Haste! lest while you're lagging,
  I may remember him!

9.

I felt a funeral in my brain,
  And mourners, to and fro,
Kept treading, treading, till it seemed
  That sense was breaking through.

And when they all were seated,
  A service like a drum
Kept beating, beating, till I thought
  My mind was going numb.

And then I heard them lift a box,
  And creak across my soul
With those same boots of lead, again.
  Then space began to toll

As all the heavens were a bell,
  And Being but an ear,
And I and silence some strange race,
  wrecked, solitary, here.

10.

I've heard an organ talk sometimes
In a cathedral aisle
And understood no word it said,
Yet held my breath the while

And risen up and gone away
A more Bernardine girl,
Yet knew not what was done to me
In that old hallowed aisle.

11.
Going to heaven!
I don't know when,
Pray do not ask me how, --
Indeed, I'm too astonished
To think of answering you!
Going to heaven! --
How dim it sounds!
And yet it will be done
As sure as flocks go home at night
Unto the shepherd's arm!

Perhaps you're going too!
Who knows?
If you should get there first,
Save just a little place for me
Close to the two I lost!
The smallest "robe" will fit me,
And just a bit of "crown" ;
For you know we do not mind our dress
When we are going home.

I'm glad I don't believe it,
For it would stop my breath,
And I'd like to look a little more
At such a curious earth !
I am glad they did believe it
Whom I have never found
Since the mighty autumn afternoon
I left them in the ground.

12. The Chariot
Because I could not stop for Death,
He kindly stopped for me ;
The carriage held but just ourselves
And Immortality.

We slowly drove, he knew no haste,
And I had put away
My labor, and my leisure too,
For his civility.

We pased the school where children played
Their lessons scarcely done ;
We passed the field of gazing grain,
We passed the setting sun.

We paused before a house that seemed
A swelling of the ground ;
The roof was scarcely visible,
The cornice but a mound.

Since then 'tis centuries ; but each
Feels shorter than the day
I first surmised the horses' heads
Were toward eternity.

Upcoming Events:

April

14 Monday, 3:00 - 4:30 pm
Lecture
"What is the role of the composer
in society today?; Artistic activism
in wartime"
with Distinguished Visitor
Marc Couroux
Free admission

15 Tuesday, 8:00 pm
Exploded Recital
Marc Couroux, piano
Distinguished Visitor
Works by Bashaw, Brégent, Couroux, Godin, Ristic

16 Wednesday, 3:00 - 4:00 pm
Video Presentation ***Rockford***
by **Marc Couroux**
Distinguished Visitor
Studio 27, Fine Arts Building 2-7
Free admission

17 Thursday, 10:00 am - 1:00 pm
Piano and Composition Masterclass
with Distinguished Visitor
Marc Couroux .
Studio 27, Fine Arts Building 2-7
Free admission

17 Thursday, 3:00 - 4:30 pm
Lecture
"On the expansion of concert ritual and
the development of a new performative ethic"
with Distinguished Visitor **Marc Couroux**
Free admission

29 Tuesday, 8:00 pm
Doctor of Music Recital
Bianca Baciu, piano
Chamber Music
Free admission

May

14 Wednesday, 8:00 pm
Doctor of Music Recital
Magdalena Adamek, piano
Free admission

24 Saturday, 8:00 pm
Frank Ho, violin
Alexandra Munn, piano
Works by Schubert, Falla
and Wieniawski
Admission: $10/student/senior, $15/adult

department of Music

Unless otherwise indicated
Admission: $5/student/senior, $10/adult
Convocation Hall, Arts Building, University of Alberta
Please note: All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).

John Wiebe, Conductor

Candidate for the Doctor of Music degree in Choral Conducting

featuring the

Felix Vocem Chamber Choir

with **Beth Levia, oboe**

Stillman Matheson, organ

Program

Sunday, June 22, 2003
at 3:00 PM

Robertson-Wesley United Church
10209-123 Street

DEPARTMENT OF
MUSIC

Program

Ave Maris Stella (1976) — Trond Kverno (b. 1945)

Bendita sabedoria (1958) — Heitor Villa-Lobos (1881-1959)
Seis corais a capela – Palavras da Biblia
(Six unaccompanied songs – Words from the Bible)

Intermission

Three Lady Motets (1927-28) — Healey Willan (1880-1968)
I beheld her Beautiful as a Dove
Fair in Face
Rise up, my Love, my Fair One

Logos (1991) — Leonard Jacob Enns (b. 1948)
I. In The Beginning Was The Word
II. In Him Was Life
III. The Word Became Flesh
IV. And From His Fullness

Soloists
Joy Berg, alto
Erika Vogel, soprano
Rob Clark, bass
David Sawatzky, tenor

This recital is presented in partial fulfilment of the requirements for the Doctor of Music degree for Mr Wiebe.

Mr Wiebe is a recipient of a Beryl Barns Memorial Award (Graduate).

Text and Translation

Ave Maris Stella

Ave, maris stella,	Hail, star of the sea,
Dei Mater alma,	loving Mother of God,
Atque semper Virgo,	and also always a virgin,
Felix caeli porta.	Happy gate of heaven.
Sumens illud Ave	Receiving that Ave
Gabrielis ore,	from Gabriel's mouth
Funda nos in pace,	confirm us in peace,
Mutans Evae nomen.	Reversing Eva's name.
Solve vincla reis,	Break the chains of sinners
Profer lumen caecis,	Bring light to the blind,,
Mala nostra pelle,	Drive away our evils,
Bona cuncta posce	Ask for all good.
Monstra te esse matrem,	Show yourself to be a mother,
Sumat per te preces,	May he accept prayers through you,
Qui pro nobis natus	he who, born for us,
Tulit esse tuus.	Chose to be yours.
Virgo singularis,	O unique virgin,
Inter omnes mitis,	Meek above all,
Nos culpis solutos,	Make us, absolved from sin,
Mites fac et castos.	Gentle and chaste.
Vitam paesta puram,	Keep life pure,
Iter para tutum,	Make the journey safe,
Ut videntes Jesum,	So that, seeing Jesus,
Semper collaetemur.	We may always rejoice together.
Sit laus Deo Patri,	Let there be praise to God the Father,
Summo Christo decus	Glory to Christ in the highest,
Spiritui Sancto,	To the Holy Spirit,
Tribus honor unus. Amen.	One honor to all three. Amen.

Bendita Sabedoria

1. Sapientia foris praedicat, in plateis dat vocem. Proverbs 1:20	Wisdom crieth without; She uttereth her voice in the streets.
2. Vas pretiosum labia scientiae Proverbs 20:15	But the lips of knowledge are a precious jewel.
3. Principium sapientiae, posside sapientiam. Proverbs 4:7	The beginning of wisdom is: get wisdom
4. Vir sapiens, fortis est. Proverbs 24:5	A wise man is strong.
5. Beatus homo qui invenit sapientiam et qui affluit prudential: melior est acquistio eius negotiatione argenti et auri primissimi. Proverbs 3:13	Happy is the man that findeth wisdom, and the man that getteth understanding. For the merchandise of it is better than the merchandise of silver, and the gain thereof.
6. Dexteram tuam sic notam fac: Toum! Et eruditos corde in sapientia. Psalm 90:12	So teach us to number our days, that we may apply our hearts unto wisdom.

Three Lady Motets

I beheld her, beautiful as a dove
I beheld her, beautiful as a dove, rising above the waterbrooks; and her raiment was filled with perfume beyond all price. Even as the springtime was she girded with rosebuds and lilies of the valley. Who is this that cometh up from the desert like a wreath of sweet smoke arising from frankincense and myrrh? Even as the springtime was she girded with rosebuds and lilies of the valley.

Fair in face
Fair in face, but fairer far in thy faith, blessed art thou, O Virgin Mary; despising the world, thou shalt rejoice with the angels: Pray thou for us all. O holy and spotless maidenhood, I wot not how to praise thee. Pray thou for us all.

Rise up, my love, my fair one
Rise up, my love, my fair one, and come away; for lo, the winter is past, the rain is over and gone; the flowers appear upon the earth; the time of the singing of birds is come; arise, my love, my fair one, and come away.

Logos

I **In The Beginning Was The Word**
In the beginning was the Word, and the Word was with God, and the Word was God. He was in the beginning with God; all things were made through Him, and without Him was not anything made that was made. (John 1:1-3)

II **In Him Was Life**
In Him was life, and the life was the light of all people. The light shines in the darkness, and the darkness has not overcome it.
The True light that enlightens everyone was coming into the world.
He was in the world, and the world was made through Him, yet the world knew Him not;
He came to his own home, and His own people received Him not.
But to all who received Him, who believed in His name, He gave the power to become children of God; who were born not of blood, not of human desire, but who were born of God. (John 1:4-5, 9-13)

III **The Word Became Flesh**
And the Word became flesh and dwelt among us; we have beheld His glory, glory as of the only Son from the Father, full of grace and truth. (John 1:14)

IV **And From His Fullness**
And from His fullness, we have received grace upon grace. For the law was given by Moses; grace and truth came through Jesus Christ.
No one has ever seen God; the only Son, who is in the bosom of the Father, He has made Him known. (John 1:16-18)

Felix Vocem Chamber Choir

Soprano	**Alto**	**Tenor**	**Bass**
Suzanne Abele	Joy Berg	John Brough	Rob Clark
Ebony Chapman	Wendy Grønnestad	Caleb Nelson	Luke Ertman
Jessica Heine	Erin Henry	C.D. Saint	David Garber
Kari Heise	Shannon Robertson	David Sawatzky	Ryan Sigurdson
Erika Vogel			

In Recital

Robert Zylstra, organ
Candidate for the Master of Music
in Organ Performance

Monday, September 29, 2003 at 8:00 pm

All Saints' Anglican Cathedral
Edmonton, Alberta

Program

DEPARTMENT OF
MUSIC

Upcoming Organ Recitals and Events

Mondays at 12noon,
November 17, January, 26, February 23,
March 8, March 29
Convocation Hall, Arts Building
University of Alberta
Admission is free

Tuesday, October 28
MACH at the Winspear
Soloist **Marnie Giesbrecht, organ**
Free admission
Donations welcome

Monday, December 1, 7:30 pm
The Mixed Chorus and the Faculty of Education Handbell Ringers will present
A Festival of Nine Lessons and Carols
with U of A Faculty and student organists on Monday, December 1 at 7:30 p.m. in the Francis Winspear Centre for Music.
Tickets are available from the Winspear Box Office

Program

Trois paraphrases Grégoriennes pour orgue (1935) I. Mors et resurrectio	Jean Langlais (1907-1991)
Livre du Saint-Sacrement (1984) XVI. Prière après la Communion	Olivier Messiaen (1908-1992)
Prelude and Fugue in G Major, BWV 541	Johann Sebastian Bach (1685-1750)

Intermission

Messe pour les convents (1690) XVIII. Elevation - Tierce en Taille	François Couperin (1668-1723)
Prélude, adagio et choral varié sur le theme du 'Veni Creator', Op. 4 (1931)	Maurice Duruflé (1902-1986)

This recital is presented in partial fulfilment of the requirements for the Master of Music degree for Mr Zylstra.

Mr Zylstra is a recipient of a Beryl Barns Memorial Award (Graduate).

Upcoming Events

October
3 Friday, 8:00 pm
Alumni Concert
Judith Richardson, soprano
Michelle Wylie, soprano
Frank Ho, violin
Steven Williams, trumpet
Tammy-Jo Mortensen, organ
Elizabeth Scholtz, piano
Featuring works by Debussy, Mozart, Mendelssohn and Copland

4 Saturday, 11:00 am-12:30 pm
Meet a Master (Piano Event)
Visiting Artist **Marc-André Hamelin**
Studio 27, Fine Arts Building
Free admission

5 Sunday, 1:00 pm
Folkways Alive!
Presented by the University of Alberta in partnership with Smithsonian Folkways Recordings
A Gala Performance featuring
Mahotella Queens Quartette
Mike Seeger and
Master of Ceremonies, Tommy Banks
Winspear Centre for Music
For ticket information call 428-1414
For additional information call 492-7887

5 Sunday, 8:00 pm
University Symphony Orchestra
Tanya Prochazka, Conductor
Featuring Beethoven *Symphony No. 8*, Copland *Billy the Kid Ballet Suite* and Ravel *Le Tombeau de Couperin*

6 Monday, 12:00 Noon
Music at Noon, **Convocation Hall**
Student Recital Series
Featuring students from the Department of Music.
Fee admission

6 Monday, 8:00 pm
An Evening of Big Band Jazz
Grant McEwan College and University of Alberta Jazz Bands
Ray Baril and Ken Klause, Directors
Featuring the works of jazz greats such as Count Basie, Oliver Nelson, Charles Mingus, Bob Mintzer, Woody Herman and more.

6 Monday, 8:00 pm
New Music Series
with Visiting Artists
lanza - Sheppard Duo
Voice, piano and electronics
Studio 27, Fine Arts Building

9 Thursday, 5:00-6:30 pm
Piano Masterclass
Visiting Artist **Angela Hewitt**
Free admission

10 Friday, 8:00 pm
The University of Alberta Madrigal Singers and **Kokopelli** will present a joint concert featuring excerpts from Vaugh Williams *Mass in G*
West End Christian Reformed Church
For tickets and other information call 492-5306

Please donate to Campus Food Bank

Unless otherwise indicated
Admission: $5/student/senior, $10/adult
Convocation Hall, Arts Building, University of Alberta
Please note: All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).

department of Music

Festival of Lights
Songs of Praise

Celebrating Indian Devotional Music in Edmonton

October 21, 7:00
Convocation Hall, Old Arts Building
U of A Campus

Members of the Sathya Sai Baba Centre

Shrabdha Maidu and Stan Sewal, Vocals
Satya Maidu, Vocals and Harmonium
Pranam Maidu, Tabla

University of Alberta Indian Music Ensemble

Directed by Wasanti Paranjape

David Descheneau, Allison Fairbairn, Vikram Gurtu, Sabrina Merali, Neda Mitchell, Bali Panesar, Jivan Patel, Shainoor Samji, Cloe Whittaker, Bonita Bodani, Owen Borstad, Amy Dixon, Karim Gillani, Aleem Jiwa, Ravendra Naidoo, Sundeep Talwar, Marc Workman, Nick Kossintsev, Sandi Lumley, Kara Osbak, Govihnd Pandompatam, Aarti Shankaranayanan, Meera Varghese, Erika Vogel, Vanessa Wilson
Wasanti Paranjape, Harmonium
Kamalkar Joshi, Tabla

Vocal Class

David Descheneau, Allison Fairbairn, Vikram Gurtu, Sabrina Merali, Neda Mitchell, Bali Panesar, Jivan Patel, Shainoor Samji, Cloe Whittaker
David Descheneau, flute

Satpanth Sufis
Ismaili Muslim Ginan Singers

Shabnam Merali, Karim Nathoo, Sabrina Merali, Alnoor Saleh, Shainoor Samji, Karim Gillani
Regula Qureshi, Sarangi
Alnoor Jaffer Harmonium
Daniel Schnee, Saxophone
Brad Bowie, Guitar
Nikhil Rao, Tablas
Salim Moorji, Percussion

Intermission

The Marathi Bhajan Group

Wasanti Paranjape, Kamalakar Joshi, Usha Joshi, Mangesh Murdeshwar, Maya Murdeshwar, Vidya Netrakanti, Vandana Deshpande, Shaila Shah

Members of the Hindu Centre

Ladies Group

Sarla Sarhadi, Rajni Kalra, Saroj Sethi, Jeewan Jyoti, Manjula Kotak, Kamala Kalia

Vinod Bhardwaj, Harmonium

Sushil K. Kalia, Vocals

Vinod Bhardwaj, Vocals

Hari Sahay, Tabla

Amit Arya, Vocals

Pandit Jasraj School of Music

Vinod Bharadwaj, Harmonium

Nikhil Rao, Tabla

Sheila Gayatri Evani, Violin

Music and Religion in the Diaspora: The Role of Devotional Music in the Lives of Indo-Canadian Women

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This concert is produced by Jessica Keyes in fulfillment of the requirements for the Arts Undergraduate Researcher Award, which she received for the summer of 2003. She conducted research on Hindu devotional music in Edmonton at the Hindu Cultural Centre and the Sathya Sai Baba Centre by taking private Indian music lessons, making field recordings of the music, and conducting interviews with temple members.

Festival of Lights, Songs of Praise features both performers who acted as consultants to Mrs. Keyes research and other prominent performers from the community.

Many thanks to the people without whom this project would never have happened:

Dr. Regula Burkhardt Qureshi
Vinod Bhardwaj
Dr. Lynn Penrod
Sushil K. Kalia
Karim Gillani
Vishnu Preyeh Soobiah
Aruna and Mahendra Mehta
The Canadian Centre for Ethnomusicology
All of the research consultants at the Hindu Cultural Centre and the Sathya Sai Baba Centre

music at convocation hall

MACH at the Winspear

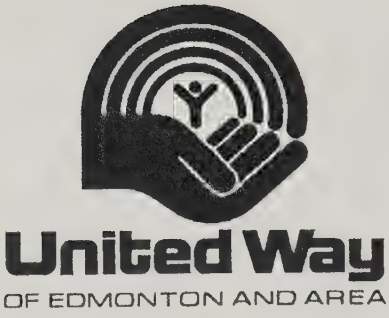
Marnie Giesbrecht, organ
with
The University of Alberta
Academy Strings
Tanya Prochazka, conductor

Tuesday, October 28, 2003 at 12:00 pm

Francis Winspear Centre for Music
Edmonton, Alberta

Program

DEPARTMENT OF
MUSIC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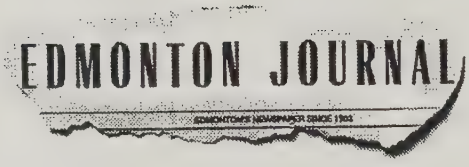
OF EDMONTON AND AREA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Program

UNITED WAY CHEQUE PRESENTATION

Introduction and Toccata on "All Creatures of our God and King" (*Lasst uns erfreuen*) (1987) — Jacobus Kloppers (b. 1937)

Toccata and Fugue in F Major, BWV 540 — Johann Sebastian Bach (1685-1750)

Symphony No. 5 in C Sharp Minor (1901-1904)
IV. Adagietto — Gustav Mahler (1860-1911)

Concerto in G Minor for Organ, Timpani and String Orchestra (1938) — Francis Poulenc (1899-1963)

The University of Alberta Academy Strings, 2003-2004
Tanya Prochazka, Conductor

Violin
Aaron Au
Kristin Dahle
Natalia Gomez
Kenneth Heise
Melissa Hemsworth**
Ryan Herbold
Aaron Hryciw
Cynthia Johnston
Elizabeth McHan**
Trang Nguyen
Courtney Parker
Grant Sigurdson
Sabrina Steed**
Sam Vance
David Wong

Viola
Jeanette Comeau
Leanne Dammann*
Zohreh Gervais
Emma Hooper
Andrea Kipp*
Viera Linderova
Charlene Vandenborn
Sarah Weingarten

Cello
Anthony Bacon*
Matthieu Damer
Simo Eng
Paula Harding
Martin Kloppers*
Doug Millie
Mark Moran
Caitlin Smith

Double Bass
Stephanie Boisvert
Jonathan Hickle
Toscha Turner*

Harp
Laura Neeland

Timpani
Jeff Donkersgoed

*Alternating Principal Players
**Alternating Concertmaster

Program Notes

Johann Sebastian Bach
b. 21 March 1685~ Eisenach
d. 28 July 1750~ Leipzig

Toccata and Fugue in F Major, BWV 540
Toccata and Fugue in F major illustrates a decisive stylistic change in Bach's compositions. The change resulted from Bach's acquaintance with contemporary Italian music, which he encountered in Weimar in 1713 and 1714. The new style provided him not only new ideas for specific musical elements but also with new possibilities for the organization of musical material. Indeed, the influence Antonio Vivaldi's compositions and the Italian concerto principle are strongly detected in this work.

The toccata, a non-liturgical work, was likely written for a recital or perhaps to demonstrate the capabilities of a new instrument Bach was asked to inspect. Acknowledging no limits to the performer's keyboard skills and accepting no restrictions, the toccata is mammoth and represents one of Bach's most elaborate compositions for organ, unflagging in vigor, spacious in design, and powerful in development. Bach rarely, if ever, exceeded its bounds.

Measuring 438 bars, the toccata is through-composed, but divided into several sections. Although as a form toccata usually conveys an improvisatory style, Bach maintains rigid melodic, rhythmic and contrapuntal control. Relentless rhythmic pulsation and triadically oriented melodic figures reveal the influence of two of Vivaldi's most distinctive features. Further exhibiting the Italian influence, the movement's structural premise is alternation between solo and tutti sections, modeled after ritornello form often found in concertos. The trio texture created when two treble lines are manipulated over a continuo-like bass line constitutes the tutti section, while solo sections are comprised of the opening canons and imposing pedal solos, which cover the entire range of Bach's pedal board, exceeding that available on many organs today.

While the Toccata is modeled after the Italian the concerto grosso, the fugue is firmly rooted in the German keyboard tradition. The drama in the toccata is replaced with clear counterpoint in the style of a vocal motet. Although perhaps less dazzling than the toccata, its construction is masterful and it is the only true double fugue in the organ works of Bach. Measuring less than half the length of the toccata, the sheer contrapuntal ingenuity compensates for its lighter weight. Structured in three parts, the fugue presents two contrasting themes first separately, then together.

Francis Poulenc
b. 7 January 1899~ Paris
d. 30 January 1963~ Paris

Concerto for organ, orchestra and timpani in G Minor
Poulenc composed the Concerto in G minor in 1938 at the request of American born Princess de Polignac, an able organist who also commanded the most respected Parisian salons and lavishly bestowed monetary gifts and commissions on composers such as Debussy, Falla, Stravinsky, Fauré, and Ravel.

Not being an organist himself, Poulenc studied the instrument at great length, consulting Duruflé on the registrations. The concerto draws on both the quasi-improvisational fantasias and toccatas of Buxtehude and Bach and the adaptations of these styles made by French composers such as Gigout and de Grigny. Despite the importance Poulenc placed on freedom from foreign influence within his compositions (especially the pervasive shadow of Wagner), it is not surprising that he turned to the German masters given the instrument for which he was composing for the first time.

More than twenty minutes long, the concerto is built on a single theme and played without pause, despite being divided into seven distinct sections. Like his contemporaries Vierne and Alain, Poulenc employs the organ's ability to generate massive spatial dissonance, sensuous lyricism and gentle counterpoint. The organ and strings are employed in every possible combination, with particular emphasis on contrast and dialogue. While the organ has several lengthy solos, some lightly accompanied by the strings, the prevalent arrangement between the organ and strings is as two equal bodies.

Although the concerto is non-liturgical, according to Poulenc: "It is not the amusing Poulenc of the Concerto for two pianos, but more like a Poulenc en route for the cloisters, very 15th" century." Incorporating controlled balance of diverse elements, ranging from thunderous neo-baroque magnificence modeled after Bach, to lighthearted string motives, sentimental romantic passages, and finally religious reticence, the Concerto is not only highly individualistic but also one of Poulenc's most serious works.

Gustav Mahler
b. 7 May 1860~ Bohemia
d. 18 May 1911~ Vienna

"Adagietto," Symphony, No. 5
Although completed in 1902, Mahler continued to revise the Fifth Symphony until three months before his death. He seems to have struggled with the work, writing: "I've finished my Fifth—it had to be almost completely re-orchestrated. I simply can't understand why I still had to make such mistakes, like the merest beginner. It is clear that all the experience I had gained in writing the first four symphonies let me down in this one—for a completely new style demanded a new technique."

The new style to which Mahler refers was the result of him closely acquainting himself with the music of J. S. Bach. The style demanded great clarity in the orchestral writing, achieved with restrained scoring, which in turn created a lighter texture. The work stands out among Mahler's symphonies as the first instrumental work since the Symphony, no. 1 (1884-1888) that altogether dispenses with both the human voice and overtly programmatic elements. While the work is consciously aprogrammatic, it does quote previous songs, letting us know that Mahler was never wholly freed from unconscious associations implicit in these fleeting melodic memories.

The "Adagietto," is the **fourth movement** of the extended five-movement symphony. Heard for years by audiences who know nothing else of the symphony, it is one of Mahler's most readily recognized fingerprints. Unfamiliarity of the work as a whole is the result of the "Adagietto" often being plucked out of the larger structure and performed alone—a tradition that began in 1907 with Mahler himself who conducted the movement at a concert in Rome. The movement has added special meaning as Mahler claimed to have sent it in 1902 as a musical love letter to Alma Schindler, an astute and skilled musician and the woman who would later become his wife.

Scored for harp and strings, the "Adagietto" depicts the restraint with which Mahler carefully labored. Perhaps expressing the sense of homelessness felt throughout his life as a Jew and an outsider, the opening melody recalls Mahler's setting of Rückert's poem *Ich bin der Welt abhanden gekommen* (I am lost in the world). Serenely beautiful, it serves as an extended moment of repose and reflection between the buzzing worlds of the Scherzo and the Finale, which frame it within the symphony as a whole.

Jacobus Kloppers
b. 1937~ Krugersdorp, South Africa

Introduction and Toccata on "All Creatures of Our God and King"
Audiences will already be familiar with *Introduction and Toccata on "All Creatures of Our God and King"* on a variety of levels. Not only does it employ on the hymn tune of *Lasst un erfreuen* (1623) as the basis for the work, listeners will inevitably think of the text by Francis of Asisi to which the hymn tune has become inseparable and from which it draws its title. The work may also be familiar to listeners in another form. *Canticle of the Sun*, commissioned for the Davis Concert Organ Inaugural Gala concert in 2002, reworks the earlier toccata for SATB choir, brass and organ for the final verse.

Written in 1987, this earlier work draws upon the tradition of the toccata: a piece intended primarily as a display of digital dexterity, often free in form and almost always for a solo keyboard instrument. While many contemporary audiences may be more familiar with toccatas of Scarlatti, Buxtehude, and Bach, the form actually dates as early as the 15th century in Germany.

Originally dedicated to Marnie Giesbrecht, the work is a rich display of virtuosity revealing nearly all the colors possible on the organ within the short confines of the work. It begins with a simple introduction of the hymn tune. After a brief pause, the simplicity of the opening is immediately contrasted with the brilliance of rapid repeated notes, above which the hymn tune continues to sound.

As the work progresses, the texture becomes increasingly dense and technically challenging, building in intensity toward the final chords. One will also note that the hymn tune is displaced registrally, moving downward until finally it reaches the pedals, sounding forth in awesome grandeur. Giesbrecht's comment in her recent recording, *Now and Then,* captures the mood of this impressive work, which spans five centuries of musical tradition: "Kloppers's Toccata evokes images of creatures from the tiniest insects and birds to the greatest beasts and the glory of the whole creation."

Notes by Deanna Davis

Marnie Giesbrecht has performed in major cities and universities throughout Canada, the United States, South Africa and Europe. A versatile keyboard artist, she performs regularly as an organ soloist and chamber musician.

Marnie studied and concertized as a pianist throughout her undergraduate (University of Alberta) and graduate degrees (Mozarteum, Salzburg, Austria and Eastman School of Music, Rochester, N.Y.). Her organ performance studies were with Jacobus Kloppers and Gerhard Krapf. She graduated with a Doctor of Music degree (University of Alberta) in Pipe Organ Performance in 1988, the recipient of numerous scholarships and awards. Dr. Giesbrecht is Professor of Music at the University of Alberta where she teaches organ, piano and related subjects. She served as National President of the Royal Canadian College of Organists from 2000 to 2002. "Now and Then," a solo organ CD recorded on the Casavant organ in Convocation Hall at the University of Alberta and the Létourneau organ in West End Christian Reformed Church, Edmonton, was released on the Arktos label in Spring 2002.

Marnie Giesbrecht performs regularly with Joachim Segger as Duo Majoya. Duo Majoya's 2002/2003 concerts included, among others, solo and duo performances on series in Notre Dame, Paris and St. Stephen's Cathedral, Vienna; at organ festivals in Montreal, Quebec and Charlotteown, PEI; and on the new Davis Concert Organ in the Francis Winspear Centre for Music in Edmonton, Alberta for the opening gala and their own program and national broadcast, "Duo Majoya in Concert." They have been heard live and on broadcast in Canada, the United States, Europe and South Africa. Their CD "Skyscape," released on the Arktos label in 2002, received 5 out of 5 stars from Rick Phillips of CBC Sound Advice. Earlier releases are "Dancing Ice: Solo and Duo Canadian Organ Music;" "Transcriptions for Two: Firebird;" and "The Elegance and the Ecstasy," piano duets by Mozart, Schubert and Brahms. For more information on Marnie Giesbrecht, University of Alberta organ programs or Duo Majoya visit www.arts.ualberta.ca/~musorg and/or majoya@majoya.com.

Originally Australian, **Tanya Prochazka** studied at the Paris Conservatoire with Andre Navarra (cello), Jean Hubeau (chamber music) and Indiana University with Janos Starker. International soloist, recitalist and chamber musician. She was cellist of Ensemble I, Vienna; principal cellist of Scottish Baroque Ensemble, London Mozart Players, English Sinfonia; taught at the Royal Academy and Guildhall School, London, Victorian College of the Arts, Melbourne, Australian National Academy of Music. Ms Prochazka gives regular masterclasses and orchestra clinics. She records for Atma and Arktos featuring French, American, English and Czech music.

Hot off the press is her world premier recording of the "New Goldberg Variations", with pianist Jacques Despres, of variations composed by leading American composers Frazelle, Rouse, Lieberson, Corigliano, Schickele and Danielpour on the Goldberg Aria theme by Bach. This adds to her growing discography of CDs: "American Cello Masterpieces", "Poulenc, Fauré and Saint-Saëns", "Landsmal", Canadian Solo Cello works by Fisher and Ho, and "The Passionate Englishman". Soon to be released is "Bohemian Woods", music by Dvořák, Janáček and Martinu, with pianist Milton Schlosser.

Upcoming Events

November

2 Sunday, 3:00 pm
Master of Music Recital
Karen Nell, Choral Conducting
"Ah, the Sea..."
Oceanus Ensemble
with Rob Curtis, piano
and the Island Orchestra
Free admission

2 Sunday, 8:00 pm
University of Alberta
Academy Strings
Tanya Prochazka, Conductor
Featuring works by Mahler, Rosauro,
Barber and Kilar

3 Monday, 12:10 pm
Music at Noon, **Convocation Hall**
Student Recital Series
Featuring students from the
Department of Music
Free admission

5 Wednesday, 8:00 pm
University of Alberta
Orchestral Winds and Percussion
Malcolm Forsyth, Director
Program will include works by
Dvořák, Gabrieli and Stravinsky

7 Friday, 8:00 pm
Music at Convocation Hall
Philippe Bertaud, guitar
Program will include works by
Bertaud, Powell, Albeniz, Satie, Piazzola,
Buarque, Carlevaro, Dyens, Lauro,
Villa-Lobos, Giuliani
Admission: $10/student/senior, $15/adult

8 Saturday, 2:00 pm
Faculty Recital
Roger Admiral, piano
Program will include works Bashaw,
Matthews, Priest, Rizzuto and Mather
Studio 27, Fine Arts Building

12 Wednesday, 5:00 pm
University of Alberta Symphony
Orchestra Concerto Competition
Free admission

14 Friday, 2:00 pm
World Music Sampler
Studio 27, Fine Arts Building
Free admission
For more information please contact the
Canadian Centre for Ethnomusicology
Telephone 492-8211

14 Friday, 8:00 pm
Faculty & Friends
Patricia Tao, piano
Featuring works by Beethoven, Corigliano
Liszt , Messiaen, and Brahms
Admission: $10/student/senior, $15/adult

16 Sunday, Concert I: 4:00 pm
Pre-concert talk at 3:00 pm
New Music Series
Molinari String Quartet and
Marie-Danielle Parent, soprano
Complete works for string quartet (eight)
by R Murray Schafer
In the presence of the composer

16 Sunday, Concert II: 8:00 pm
Pre-concert talk at 7:00 pm
New Music Series
Molinari String Quartet and
Marie-Danielle Parent, soprano
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In the presence of the composer

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music at convocation hall

Philippe Bertaud, guitar

Friday, November 7, 2003

7:15 pm *Pre-Concert Introduction*
by **Carl Lotsberg**
Main floor, Convocation Hall

8:00 pm *Concert*

Convocation Hall

Arts Building
University of Alberta

Program

Gymnopdie No. 1	Erik Satie (1866-1925)
Prélude No. 5	Heitor Villa-Lobos (1887-1959)
Choros No. 1	Heitor Villa-Lobos
Muerte del Angel	Astor Piazzola (1921-1992)
Verano Porteño	Astor Piazzola
Joana Francesa	Chico Buarque (b. 1944)
Latine	Philippe Bertaud (b. 1967)
Marie Galante	Philippe Bertaud
Torre Bermeja	Isaac Albeniz (1860-1909)

Intermission

Campo	Abel Carlevaro (b. 1929)
Saudade	Roland Dyens (b. 1955)
Prélude et Danse	Antonio Lauro (1917-1986)
Neige de Printemps	Philippe Bertaud
Je vous écris d'un pays lointain	Philippe Bertaud
Variations sur un thème de Haendel	Mauro Giuliani (1781-1829)
Improvisation sur "Berimbau"	based on a theme by Baden Powell

French guitarist **Philippe Bertaud** is a virtuoso of the contemporary and traditional guitar, but also considers himself a citizen of the world, whose joy in life and taste for travel show through in the music he interprets, improvises and composes. He speaks to his audience, presenting each piece with an anecdote or a piece of history, like a travel souvenir of South America, Asia or a beach on the Coté d'Azur. He introduces them to the techniques and the inspirations of the great Brazilian composer Heiter Villa-Lobos. They travel with him through history and the traditions of the countries that he has visited. They may also come across a more recalcitrant sound with the contemporary music of Cuban composer Léo Brouwer, who now makes his home in Martinique.

Growing up in the French countryside, no-one would have predicted that Philippe Bertaud would become a musician. He only picked up the guitar by chance as a 14-year-old while he was learning to become a shepherd! Fascinated, he entered the National Conservatory of Nice to study jazz and classical guitar, and also learned harmony and composition from resident composer, Jacques Charpentier.

At 16 he started giving solo recitals of classical transcriptions by Bach, Mozart and Scarlatti, but his curiosity led him to explore rock, jazz, ethnic and contemporary music, and even to compose. In 1990, inspired by travels in Asia, Philippe Bertaud began developing his own musical language. It was the birth of a new style, using a wide array of music elements from around the world. His ability to improvise has expanded the sonic potential of his instrument and he now plays with equal ease in the idioms of Georg Friedrich Handel to Jimmy Hendrix through Cuban composer Leo Brouwer. This freedom shows in the variety of performances that he organizes, such as duos with the Brazilian singer Denise Da Costa Pinaud, concert happenings with the Chinese water-colourist Fu Jitsang and collaboration with the techno-hardcore group Zé Maria.

He has released six compact disc recordings: "Le Sud", "Recital", "Je vous écris d'un pays lointain", "Le Chant d'Ossanha, "Imaginary Travel" and his latest, "Mistura da Bossa." He has performed in international music festivals in Europe and North America.

Music found him, and airy, lyrical and evocative of his Mediterranean home, the music of this Nicean guitarist travels well. Bertaud takes inspiration from his well-thumbed passport, expressing in his fine playing an understanding of the inter-relationship between cultures as diverse as the Côte d'Azur, the Orient, Eastern Europe and Brazil. A travelling guitarist, a citizen of the world, Philippe Bertaud is truly *un artiste sans frontières*.

Upcoming Events

November

8 Saturday, 2:00 pm
Faculty Recital
Roger Admiral, piano
Program will include works Bashaw, Matthews, Priest, Rizzuto and Mather
Studio 27, Fine Arts Building

12 Wednesday, 5:00 pm
University of Alberta Symphony Orchestra Concerto Competition
Free admission

13 Thursday, Time: TBA
Violin Masterclass
with Visiting Artist
Corey Cerovcek
Venue: TBA
General admission: $15

14 Friday, 2:00 pm
World Music Sampler
Studio 27, Fine Arts Building
Free admission
For more information please contact the Canadian Centre for Ethnomusicology
Telephone 492-8211

14 Friday, 8:00 pm
Faculty & Friends
Patricia Tao, piano
Ludwig van Beethoven
Piano Sonata, Op 81a (Les Adieux)
John Corigliano *Etude-Fantasy*
Franz Liszt
Les Jeux d'eau à la villa d'Este
Olivier Messiaen
Le Baiser de l'Enfant-Jésus, from *Vingt Regards sur l'enfant Jésus*
Johannes Brahms
Fantasy Pieces, Op 116
Admission: $10/student/senior, $15/adult

16 Sunday, Concert I: 4:00 pm
Pre-concert talk at 3:00 pm
New Music Series
Molinari String Quartet and
Marie-Danielle Parent, soprano
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University of Alberta

FACULTY & friends

Patricia Tao, piano

Friday, November 14, 2003 at 8:00 pm

Arts Building
University of Alberta

Program

DEPARTMENT OF
MUSIC

Program

Sonata in E-flat major, Op. 81a ("Les Adieux") — Ludwig van Beethoven (1770-1827)
- Das Lebewohl (Les Adieux): Adagio- Allegro
- Abwesenheit (L'absence): Andante expressivo
- Das Wiedersehen (Le retour): Vivacissimamente

Etude Fantasy (1976) — John Corigliano (b. 1938)
- Etude 1: For the Left Hand Alone
- Etude 2: Legato
- Etude 3: Fifths to Thirds
- Etude 4: Ornaments
- Etude 5: Melody

Intermission

From *Vingt Regards sur l'enfant Jésus* — Olivier Messiaen (1908-92)
- Le baiser de l'Enfant-Jésus

From *Années de Pèlerinage, troisième année* — Franz Liszt (1811-1886)
- Les Jeux d'eaux à la villa d'Este

Fantasy Pieces, Op. 116 — Johannes Brahms (1833-1897)
- Capriccio in D Minor : Presto energico
- Intermezzo in A Minor : Andante
- Capriccio in G Minor : Allegro passionato
- Intermezzo in E Major : Adagio
- Intermezzo in E Minor : Andante con grazia ed intimissimo sentimento
- Intermezzo in E major : Andantino teneramente
- Capriccio in D Minor : Allegro agitato

90.9 CBC radio

CBC Radio Two is pleased to share tonights performance with the rest of Alberta through broadcasts on the program "Our Music" with host Catherine McClelland. You can listen to "Our Music" Sundays at 12:06 PM on CBC Radio Two, 90.9FM in Edmonton.

Program Notes

Ludwig van Beethoven
b. Bonn~ baptized 17 Dec 1770
d. Vienna~ 26 March 1827

Sonata in E flat Major, op. 81a ("Les Adieux")
Exceptional technical difficulty and prodigious richness of invention marks the Sonata in E flat, op. 81a. The work, programmatic in nature, resulted with the departure of Beethoven's patron Archduke Rudolph, forced to leave Vienna before the advance of the Napoleonic army in May of 1809. Entering the dates of the archduke's departure and return in the score, Beethoven allowed the emotional progression of "farewell-absence-reunion" to determine the basic character of the three movements.

Although largely known by its French title, it was the publisher who gave the sonata the programmatic title, "Sonate caractéristique: Les adieux, l'absence et retour," an annoyance to Beethoven, who had structured the piece around its German title. Defined by its programme, the work is clearly more illustrative than most of its companions.

It grows from a single theme—the fateful figure announced in the first measure, which constitutes the phonetic equivalent of the three syllables of Lebewohl(farewell). Making the programmatic association even more clear, Beethoven wrote the syllables below the three corresponding chords. The moving and deeply significant exordium of the introductory Adagio outlines this motive in the falling horn-like figure. After a moment of suspense, the Allegro is roughly launched with a rocky descent. The 'Lebewohl' motive serves in effect as a *cantus firmus*, not only pervading the opening Allegro but also serving as a structural device throughout the sonata. Underlined by constant interval of a second, the movement is tense in atmosphere, ending with softly overlapping 'Lebewohl' phrases.

Processional in character, 'Abwesenheit' (absence) recalls passages from C.P.E. Bach, for whom Beethoven had deep admiration. A consoling cantabile section in the major key offsets the pathos of restlessly shifting minor keys and destabilizes any expectations of introspection that could be associated with the movement. A sudden chord, serving as a veritable musical exclamation mark, launches the Finale, marking the moment of reunion.

Emerging in a rush of arpeggios, the finale, 'das Wiedersehn' (reunion), clearly celebrates the joyful feelings of being reunited. Transforming the 'Lebewohl' motif from the first movement into scintillating figuration, the finale not only embodies the outcome of the overall narrative progression of movements but also acts as a dramatic culmination of the entire work. Delaying the completion of the exuberant finale until the actual return of the Archduke, Beethoven had genuine cause for celebration and a reason to immortalize their friendship through a work of art.

John Corigliano
b. New York~ 16 February 1938

Étude Fantasy
Composed in 1976, the Étude Fantasy originated in Corigliano's curiosity about the music of some famous predecessors: why have composers traditionally favored the left hand? The result was a suite of etudes in the form of a fantasy in which Corigliano derives the music

"from the limits and possibilities of the left hand, later reworked to exploit other pianistic skills." Indeed the work is rich with formal unity while providing opportunity for dazzling display for the performer, who is faced with treacherous stretches of virtuosity.

Five intertwined etudes use the same material, as the interval of a second and its inversions and expansions are used both melodically and in building the work's harmonic structure. The first etude begins with a six-note row, which grows to a furious climax before finally yielding to the second etude—a study in legato playing. Simply entitled "Legato," it is dominated by melody, as melodic interest surfaces with the constant crossing of its contrapuntal lines cross, while both hands slowly move downward.

With his title "Fifths to Thirds," Corigliano describes the technique involved in the third etude, as relentless fifths and thirds are played by only two pairs of fingers. Through the virtuosity of crossed hands, the melody emerges in the top voices.

"Ornaments," is a study of just that as trills, grace notes, tremolos, glissandos, and roulades are added to the opening material of the first etude. Later developing into a frenetically charged *scherzando*, the first four notes seen in the third etude reappear as the left hand plays alternates with the right hand in what Corigliano describes as "rapid thrusts."

The final etude, a study in melody, requires the performer to isolate the melodic line amidst the surrounding filigree. The works ends quietly with the opening row, now heard in retrograde and further attended by a mournful two-note ostinato.

Olivier Messiaen
b. Avignon~10 Dec 1908
d. Paris~28 April 1992

"Le Baiser de l'Enfant-Jésus" from *Vingt Regards sur l'Enfant-Jésus*
Composed for Yvonne Loriod, a gifted performer with prodigious technique, *Vingt Regards sur l'Enfant-Jésus* (Twenty contemplations of the child Jesus) was premiered on 26 March 1945. The cycle of twenty pieces, taking over two hours to perform, is considered Messiaen's greatest work for piano and stands as one of the most challenging pieces in the keyboard repertoire.

As the title suggests, the cycle involves the contemplation of the baby Jesus by God the Father, the church, the Holy Spirit, the virgin, angels, wise men, and immaterial of symbolic entities including time, the star, the cross, and silence. Although Christian symbolism is of prime importance here and in other works written between 1928 and 1944, in Messiaen's view the work is theological rather than mystical.

"Le Baiser de l'Enfant-Jésus," (The kiss of child Jesus) the fifteenth piece in the cycle, is the most well known. It, like the whole cycle, is programmatic in nature. Messiaen provides this information about the movement: "at each communion, the child Jesus sleeps with us near the door; then he opens it onto the garden and throws himself into the light to kiss us." The development of this idea structures the piece in several sections.

Characterized by its slow and mysterious tone, 'theme of God' opens the piece, here treated as a berceuse and denoting the child Jesus sleeping. This theme is not only important to the structure of this movement, but is also one of three themes that recur throughout the whole cycle, thus providing unity to the entire work.

Increasingly ornamented garlands reminiscent of Chopin constitute the second section, 'le jardin' (the garden). 'Les bras tendus vers l'amour' (arms stretched out toward love) can be recognized by its quicker tempo and passionate tone. Building to an almost unbearable intensity, the fourth section marked "le baiser" (the kiss) is Messiaen's musical depiction of a picture of the "Christ-child leaving his mother's arms to embrace Sainte Thérèse of Lisieux." Returning to the style of Chopin, the 'theme of God' heard in the opening accompanies the final section, 'l'ombre du baiser' (shadow of the kiss).

Franz Liszt
b. Raiding, (Doborjan)~ 22 Oct 1811
d. Bayreuth~31 July 1886

"Les Jeux d'eaux à la Villa d'Este" from *Années de Pèlerinage, Book III*
While Liszt was undoubtedly the pre-eminent piano virtuoso of the Romantic, excelling in displays of pianistic brilliance as both a performer and composer, the piano works of his later years move away from the old pianistic glitter. Liszt was now writing for himself and no longer for the public. Composed between 1877-82, "Les jeux d'eaux à la Villa d'Este," one of seven pieces in Book III of *Années de Pèlerinage* (Years of Pilgrimage), reflects this shift in compositional style. The collection is part of the late piano works composed in the last fifteen years of Liszt's life when he had emerged from semi-retirement in Rome and was traveling extensively.

Symmetrical in construction, *Années de Pèlerinage* opens and closes with religious pieces. Two funeral movements that surround the central "Les jeux d'eaux à la Villa d'Este" further complete this symmetry. Translating the spectacular sight of the fountains at the Villa d'Este into music, "Les Jeux d'eaux à la Villa d'Este" (The Fountains at the Villa d'Este) is the best known piece in the collection.

Highly impressionistic in style, the work proved to be a model for later compositions such as Ravel's "Jeux d'eau" and Debussy's "L'Isle joyeuse." Rippling broken chords in sevenths and ninths, which open the work, evoke images of running water, while extended passages in tremolo chords convey a contrasting form of water movement.

Even with the evocation of water, Liszt does not neglect the religious element, by this time very important to the composer. Near the middle of the score, Liszt quotes in Latin, St. John's Gospel: "But whosoever drinketh of the water that I shall give him, shall never thirst; but the water that I shall give him shall be in him a well of water springing up into everlasting life." With these words, Liszt draws together the images of water and its symbolic impact within Christianity.

Brahms
b. Hamburg~ May 1833
d. Vienna~ 3 April 1897

Fantasias, op. 116
Composed between 1891 and 1892, the varied character of the seven pieces that comprise Brahms's op. 116 bear a deeply personal tone. Calling them 'lullabies of my grief,' they reflect the sorrow felt by Brahms, who had recently lost his sister as well as his close friend Elizabeth von Herzogenberg. Not surprisingly, then, the collection expresses deep sorrow and at times emotional intensity.

The set opens with a capriccio in D minor, whose relentless displacement of the strong accent to the third beat, gives an effect of breathlessness and defiance. The contrasting *pp* section alternates the second subject between the left and right hands while still maintaining the displaced accent. A return to the opening subject finishes the piece with the same defiance that was hurled upon the listener in the opening.

The intermezzo in A minor (no. 2) is peculiarly sad in its plaintive tone. Static in its approach, it does not display deep emotion in any traditional way: there are no displays of passion and a definitive climax is absent. Yet, it is intense with the sense of longing and a yearning for fulfillment created in its reserved approach.

Passionate in its youthful ardor, the capriccio in G minor (no. 3) at once arrests the attention, containing the breadth of the early sonatas. Energetic and bursting with the desire to move forward, it is better known than many of its companions.

Originally called a 'nocturne' by Brahms, the intermezzo in E major (no. 4) is surely one of the most peaceful of pieces. Improvisatory in style, the lovely, tender melody grows out of a simple triplet figure grows. A warmer melody rising out of the quiet of the *pp* section is further enriched by a left hand. New harmonic fullness in the recapitulation ends the piece in a dreamy haze.

The closing capriccio, also in D minor (no. 7), not only tonally closes the collection in the key in which it began, but also shares the agitation heard in the opening movement. The contrasting cantabile section, in A minor, marks a sudden shift in mood. It is a temporary respite, however, as the wildness of the opening returns in its original form further marked by the coda, which rapidly transforms the theme into swift pulsating chords that grow in excitement until their *fortissimo* goal in the tonic is finally realized.

Notes by Deanna Davis

Patricia Tao joined the U of A faculty in 2002. Performed for 10 years as pianist of the Guild Trio. Tours in Europe as "Artistic Ambassador" for the United States and throughout the U.S. for Columbia Artist's Community Concert series. Residencies at the Tanglewood Music Center and the University of Virginia. Live radio broadcasts on NPR's "Performance Today," WNYC's "Around New York," WQXR's "The Listening Room," and the St. Louis public television series "Premiere Performances." Commissions and premieres of new works by leading American composers, including William Bolcom, Harvey Sollberger, and Sheila Silver. Has recorded on the CRI label. Solo CD for Arktos to be released in fall, 2003.

Bachelor of Arts from Harvard University, Master of Music with Distinction from Indiana University, and Doctor of Musical Arts from the State University of New York at Stony Brook. Principal teachers were Leonard Shure, Gyorgy Sebok, and Gilbert Kalish. Chamber music studies with Bernard Greenhouse, Leon Fleisher, Julius Levine and Timothy Eddy. Has also taught at Western Washington University and the University of Virginia.

Upcoming Events

November
15 Thursday, 10:00-12:00 noon
Violin Masterclass
with Visiting Artist **Corey Cerovcek**
Fine Arts Building 1-29
General admission: $15

16 Sunday, Concert I: 4:00 pm
Pre-concert talk at 3:00 pm
New Music Series
Molinari String Quartet and
Marie-Danielle Parent, soprano
Complete works for string quartet (eight)
by R Murray Schafer

16 Sunday, Concert II: 8:00 pm
Pre-concert talk at 7:00 pm
New Music Series
Molinari String Quartet and
Marie-Danielle Parent, soprano
Complete works for string quartet (eight)
by R Murray Schafer

17 Monday, 12:00 pm
Noon Hour Organ Recital
The recital presents a variety of organ repertoire played by students, faculty and guests of the University of Alberta.
Free admission

20 Thursday, 1:30-3:30 pm
Piano Masterclass
Visiting Artist **Jean-Paul Sévilla**
Studio 27, Fine Arts Building
Free admission

21 Friday, 8:00 pm
University of Alberta Opera Scenes
Alan Ord, Director
Works by Mozart, Donizetti, Bizet, Moore and Rossini

25 Tuesday, 8:00 pm
University Symphony Orchestra
Concerto Competition Finals
Free admission

26 Tuesday, 4:30 pm
Student Composers Concert
(Music 259)
Studio 27, Fine Arts Building
Free admission

26 Wednesday, 8:00 pm
The University of Alberta Symphonic Wind Ensemble
William H Street, Director

27 Thursday, 7:00 pm
University of Alberta
Jazz Choir: *Happnin'*
Liana Bob, Conductor
Education Building room 1-115

department of Music

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University of Alberta

NEW MUSIC SERIES

Molinari String Quartet
and
Marie-Danielle Parent, soprano

The Complete String Quartets
by R Murray Schafer

Sunday, November 16, 2003

Concert I	**3:00 pm**	**Pre-concert Talk**
	4:00 pm	**Concert**
Concert II	**7:00 pm**	**Pre-concert Talk**
	8:00 pm	**Concert**

Convocation Hall
Arts Building
University of Alberta

Program

DEPARTMENT OF
MUSIC

Concert I

Program

String Quartet No.1 (1970)

String Quartet No. 2 Waves (1976)

Intermission

String Quartet No. 3 (1981)

String Quartet No. 4 (1989)
Marie-Danielle Parent, soprano

Concert II

Program

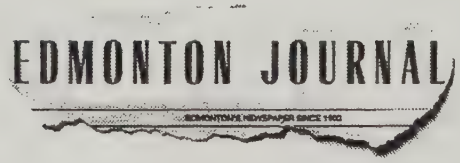
String Quartet No. 5 Rosalind (1989)

String Quartet No. 6 Parting Wild Horse's Mane (1993)

Intermission

String Quartet No. 7 with obbligato soprano (1998)
Marie-Danielle Parent, soprano

String Quartet No. 8 (2000-01)



Program Notes

R Murray Schafer The Complete String Quartets

Since its founding in 1997, The Molinari Quartet has regularly performed Schafer's various string quartets so that audiences may better familiarize themselves with this music, and also because they are convinced that these works form one of the major string quartet cycles of the 20th century. Performing in concert and recording all eight of Schafer's string quartets proved a momentous experience for the Molinari Quartet.

In working on this body of works with the composer, the Molinari Quartet was in effect retracing the steps of nearly thirty years of musical creation. Yet what most struck the musicians was the great sense of unity that arises from these eight quartets. Indeed, more than a set of isolated works, Schafer's eight string quartets can be viewed as a single work in eight movements. Close thematic and scenic relations bind these works together in the most remarkable way. But above all, they continually evince a distinct spirit, and a highly personal energy and lyricism run through the entire set. With this quartet cycle, Schafer achieves that impossible synthesis of unity and diversity, of rigour and fantasy as well as of lyricism and rhythmic interplay.

R Murray Schafer's eight string quartets hold a privileged position in his output and are considered as ranking among his most important works. The breaking-up of traditional forms, the integration of multiple sound sources and the mobility of musicians (Nos. 2, 3, 4 and 7), vocal effects (No. 3), the contribution of a pre- recorded tape source (Nos. 4 and 8) and even of extra musicians (Nos. 4 and 7), of T'ai Chi movements (No. 6) or of percussion (Nos. 5 and 7) are among the innovative elements that can be found in these quartets. These extraordinary features never eclipse Schafer's music, however, for the eight quartets are, by their purely musical qualities, of great intensity and great beauty.

String Quartet No. 1
Composed in Vancouver and Toronto, April- May 1970.
Commissioned by the Purcell Quartet. .
Premiered by the Purcell Quartet in Vancouver on July 16, 1970.
1980 Arthur-Honegger Prize.

Written in 1970, the first quartet is the work of a young and fiery composer whose musical language already manifests a strong personality and much originality. As early as this first work, the foundations are laid for Schafer's writing for string quartet. It contains long unison sequences by all four instruments, catchy rhythmic motives, dramatic intensity, powerful lyricism, songful violin strains and the expressive use of quarter-tones and glissandi. Schafer's metrical structures are at times absolutely precise and unequivocal, at times marked by wondrous freedom and breadth. Written timings acting as guides for duration allow for this type of "controlled" freedom.

The first quartet opens with a section of uncommon intensity, lasting over four minutes. The four instruments are commingled, and each one tries as best it can to free itself from the clutches of the group. Finally it is the second violin that breaks loose, and this rift leads to a calmer, more lyrical section. Full of tranquility, this section comes as a surprise. After some hesitation (quarter- tone glissandi), the first violin starts up on a strain over a microtonal sequence of eight notes within a half-tone interval, played by the other instruments. An expressive dialogue between the violins frames the two microtonal sections, the second of which is adorned with chromatic scales by the first violin. Then commences a rhythmic interplay giving the impression of clocks increasingly out of phase with each other. This interplay between the second violin and the viola shows that the instruments are no longer quite bound together, and that the breach has become inevitable. However, the four instruments then converge anew for a long unison sequence starting pianissimo and with hesitation. Each musician attempts once again to free himself from the clutches of the group, as if trying to jump from a train speeding ever more out of control. A new cleft leads to the coda, which takes the form of snapshots recalling the various episodes of the quartet.

String Quartet No. 2 Waves
Composed at Monteagle Valley, Ontario, January- October 1976.
Premiered by the Purcell Quartet in Vancouver on November 24, 1976.
1978 Jules- Lèger Prize for new chamber music.

"No one can step into the same river twice."
HERACLITUS

The second quartet was inspired by the work of the World Soundscape Project in which Schafer studied the acoustic phenomena of natural and urban environments. This quartet is subtitled Waves, and depicts the rhythm of the breaking and backwash of the waves on the Atlantic and Pacific coasts of Canada. Schafer's research has shown that the rhythm of the waves is always asymmetrical but that the time elapsed between them is almost always between six and eleven seconds. The structure and rhythm of the second quartet are based on this nautical time span. An impressionistic work replete with subtleties, the second quartet contrasts greatly with the first. Although the composer assures us that the

music in this quartet is non- descriptive, one feels when listening to Waves the subtleties and murmuring of calm waters as well as the might and the surging of waves on the high seas.

Eloquently rich and refined, the quartet's textures are very impressionistic and always seem to rush forward in ever-changing transformations. Schafer's writing is evocative of fluidity, using, for example, motives that intertwine, dissolve, burst forth and disperse. The many motives that run through the work are constantly reintroduced under new rhythmic guises, with new dynamics and new tempos. Like a modern Heraclitus, Schafer evokes the unceasing motion of water through dynamic undulations of crescendos and diminuendos, and through continually variegating motives. Like the natural rhythm of the waves, this quartet unfolds a succession of six- to eleven- second cycles. The spatial movements of the players begin only in the final minutes of the second quartet. Moreover, the physical position of the instrumentalists at the end of the work is the same as will be found at the beginning of the following quartet.

String Quartet No. 3
Composed at Monteagle Valley, Ontario, June 1981.
Commissioned by the Canadian Broadcasting Corporation for the Orford String Quartet.
Premiered by the Orford String Quartet in Boston on September 30, 1981.

The third quartet is a work filled with contrasts and is of great dramatic power. It is the only one of Schafer's eight quartets written in three movements. The work opens on an extended cadenza by the cellist, who is alone on stage. Built around the note A, this section is very dramatic and brings out microtonal frictions. These produce very powerful pulses when the tension between two notes is at its peak. Gradually, a melodic phrase emerges from the ascendancy of the tonal pole of A. Appearing alternately from the wings and from behind the audience, the two violins and the viola play highly contrasting and non-convergent passages, as though the instrumentalists were playing for themselves instead of with the group. Indeed, the writing in this movement is very horizontal and the various parts are always independent of each other. The movement ends when the four string players are finally reunited on stage, in the traditional quartet layout.

The central movement has great emotional and dramatic impact. The attack of notes and accents are reinforced by vocal effects that bring to mind karate cries (bí, djí, dzi). Schafer also insists the musicians yell out other sounds to the rhythm of the music (ba chi, om ba, da ba). Energy, strength and endurance are all required to carry through this movement, whose drama occasionally takes a comic turn.

The unisons and mystic calm at the start of the last movement are in striking contrast to the previous music. The spellbinding quarter-tones create here a very moving meditative atmosphere. The gradual breaking up of the unisons and the exit of the first violin shroud the end of this stunning string quartet in ponderous mystery. Indeed, it is in this conclusion that Schafer introduces what he calls "phantom sounds," which leave the listener wondering as to the actual end of the work. Do we really hear the first violin's notes D- C- A, or do we only have the impression we hear these sounds conjured up by our memory?

String Quartet No. 4
Composed at Indian River, Ontario, finished on January 5, 1989.
Commissioned for the 20th anniversary of the Purcell Quartet thanks to the support of the Canada Council for the Arts and of Mr. and Mrs.Dr. Roland Bowman.
Premiered by the Purcell Quartet with Margarita Noye, soprano, and Joan Blackman, violin, in Vancouver on April 18, 1989.

After a seven-year break from string quartet writing, Schafer took up the pen again thanks to a commission from the Purcell Quartet. Begun at the end of 1988 and finished in January 1989, this work rekindles and integrates elements from his important trilogy Patria. The quartet opens on mysterious chords that underpin the first violin's initial strains from backstage. After this very lyrical beginning, dramatic tension mounts as the trio executes brilliant unison passages. The first violin then finally appears onstage to launch the dialogue. Calmness briefly returns before the lively and rhythmical outburst of the work's second section, reminiscent of Shostakovich. Here, brilliant upsurges, ostinatos, glissandos and cascading pizzicatos express joie de vivre and happiness. The formal layout of this section is A - A I: the components of the first part are modified, developed and presented in new succession.

The premature death of his friend, the renowned poet, bp Nichol, influenced Schafer in the composition of this quartet. Not long before his death, Nichol had participated in the great cycle Patria, and had acted in the capacity of announcer. To honour his memory, Schafer integrates one of the themes played by Nichol into his quartet. The third section is heralded by three violent aggregates of dissonant chords, like blows dealt by fate. After such commotion, could the mysterious, introspective music that follows represent the composer's meditation on the death of his friend? In any case, the emotion here is very real.

At the end of the work, when accompanied by the quartet's harmonics a voice and a violin sound from backstage, the atmosphere becomes unreal— as if these voices were reaching us from the hereafter. We will leave the composer to conclude on the subject: "Another influence for the voice is perhaps E. T. A. Hoffmann's story, The Cremona Violin (Rath Krespel) in which a mad violinmaker has a daughter with a beautiful voice whom he never allows to sing. When she does so one night, she dies, and at the moment of her death her father's Cremona violin cracks. She had been the soul of the instrument. The singer will return again in the seventh quartet as an insane apparition."

String Quartet No. 5
Composed at Indian River, Ontario, finished on October 4, 1989.
Commissioned for the 25th anniversary of the Orford String Quartet
by Stan Witkin and the Ontario Arts Council.
Premiered by the Orford String Quartet in Toronto on December 17, 1989.

Schafer's fifth string quartet was commissioned by the Toronto businessman Stan Witkin as a gift to his wife Rosalind for her fiftieth birthday. Written as a continuation of the fourth quartet, the present work opens with the exact final phrase of the former and resumes its lyrical qualities. At times very romantic and sensuous in nature, this work, subtitled Rosalind, also delivers very lively and entrancing sections with layers of complex rhythms. The great variety of interplay between different moods and the speed with which the episodes follow each other distinguish this quartet from the previous ones.

In December 1999, the composer disclosed in Montreal his intentions concerning the fifth quartet: "My main preoccupation was to write a work that conformed to what I might call existential time. What do I mean by that? I mean the passage of time as we experience it between a cup of coffee and a toothache. Everywhere in our lives time is structured for us. Music is also one of the structures; rhythms, meters, tempi, forms, movements— there is an artificiality about all of them when it comes to our mood changes. I wanted to create a work that modulated from one state to another without the listener being able to put a finger on the precise moment when things changed. For a young composer, bridging from one idea to another is the hardest thing to achieve. It is easy to get ideas; it is hard to fuse them. The ability to create undetected modulations from state to state is still, for me, the mark of the greatest composer; and it is strange that this is so difficult to achieve when we realize that life flows exactly in this way."
The two main themes of the quartet are taken from Patria, Schafer's cardinal work. These are the wolf theme, a free musical transcription of the animal's howl, and Ariadne's theme, whose amplitude gives it a lyric character. The latter theme, incidentally, weaves like Ariadne's thread through many of the quartets, and always assumes particular significance. These two themes are varied and even juxtaposed throughout the fifth quartet. The shimmering sound of the crotale played by the members of the quartet at the very end of the work produces a striking effect at precisely the moment when we hear Ariadne's theme for the last time.

String Quartet No. 6
Parting Wild Horse's Mane
Composed at Indian River, Ontario, finished on March 3, 1993, copied and revised on April 13, 1993.
Commissioned by Michael Koerner, the Canada Council for the Arts and the Canadian Broadcasting Corporation for the Scotia Festival.
Premiered at the Scotia Festival by the Gould String Quartet in June 1993.

The sixth quartet borrows its form, structure and impetus from the series of 108 movements of the Chinese martial art T'ai Chi. In this quartet, the bonds that unify Schafer's quartet cycle are more present than ever. Indeed, nearly all the musical material of this quartet is taken from the five previous quartets— quite an amazing feat! Only one new theme appears: that of the forest. The theme is called Tapio and is of a catchy rhythmic character. It will be repeated and developed abundantly in the seventh quartet. As an example of Schafer's great mastery of compositional technique, note that in several episodes of the sixth quartet, the four instrumentalists simultaneously play passages taken from five different quartets!

The source of inspiration for this quartet is the Chinese martial art of T'ai Chi, an exercise in mental as well as physical gymnastics. Those who practice it acknowledge its many beneficial effects, such as increased concentration, stress reduction, greater flexibility and better coordination and balance. The movements of T'ai Chi are generally slow. The sixth quartet borrows and integrates into the music the characteristic spirit of T'ai Chi. Following the composer's prescription, the work can be performed with or without the participation of a T'ai Chi master who executes the Chinese gymnastic movements in synchronization with the music. There is no redundancy however between the intensity of Schafer's music and what can be observed of the T'ai Chi master's movements. For instance, great musical energy can correspond to extreme physical restraint. The complete sequence of T'ai Chi involves 108 movements, 58 of which are different. The quartet follows the same pattern, with 108 sections based on 58 distinct ideas, themselves stemming from common themes. The manuscript score of the quartet clearly identifies each of the 108 sections by the name of the Tai Chi movement in Chinese and English.

The fluidity of this quartet's music is remarkable. Its momentum is never hindered thanks to the subtle transitions Schafer provides between the various sections. Since all the music is borrowed from the former works, we encounter in it all the rhythmic vigor, the flights of lyricism, the compositional mastery, the freedom of inflection and the rich imagination so characteristic of Schafer.

String Quartet No. 7 with obbligato soprano
Composed at Indian River, Ontario, finished on December 15, 1998.
Commissioned by the Molinari Quartet with the support of Canada Council for the Arts, Radio- Canada (Montreal), and the Canadian Broadcasting Corporation (Toronto).
Premiered in concert version by the Molinari Quartet and soprano Nathalie Paulin in Ottawa on May 4, 1999.
Premier of the stage version by the Molinari Quartet and soprano Marie- Danielle Parent in Montreal on December 11, 1999.

A musical work at once violent and gentle, effervescent and static, expressing both distress and joy, this quartet with obbligato soprano distinguishes itself from Schafer's other works by its profound break with conventional string quartet writing. The formal innovations in this work are apparent in the many solos, duets, trios, quartets and quintets that allow for unique and original sound effects. More than in any of the previous quartets, spatial unity has ceased to exist. The stage, backstage area, wings and aisles are as many places from whence the music comes forth. The music moves. A special harness was even contrived so the cellist could move about while playing. This opening up of the playing area serves to enhance the spacing and remoteness of sounds, quadraphony, minute time-lags and staging.

Despite the formal upheaval, the seventh quartet nevertheless maintains close ties with the entire corpus. The work's first phrase played by the cello and the viola is a reprise of the sixth quartet's very beginning. A dramatic entry of the first violin follows, declaiming a dissonant variation of Ariadne's theme. Shortly after, the return of the Tapio theme is easily recognizable, and will become obsessive throughout this quartet. These highly apparent quotes must not mislead us, though; each new work proposes a fresh reading and an enrichment of the musical ideas from the previous quartets. Everything leaves its mark: new material is repeated in novel guise, fresh ideas foster our understanding of familiar motives, all the "sound matter" imposes itself with a quasi-organic necessity. This perpetual variation of common material constitutes in our opinion Schafer's "musical signature" of sorts.

An obbligato soprano and the colourful sounds of percussion instruments (woodblock and cheng cheng) are here added to the classic string quartet. The structure of the seventh quartet has the string quartet as an entity alternate with the soprano's interventions. However, when the soprano sings, the quartet finds itself obliged to act as accompanist. The many interruptions imposed by the soprano upon the quartet and her strange comments (the texts of which are taken from the diary of a schizophrenic woman) clip the wings of the strings, who reassert themselves only in the absence of the singer.
At the end of the work, the five musicians find themselves on stage together for the first time and endow us with brilliant and unifying music. The meeting of two great artists, R. Murray Schafer and Guido Molinari, bestowed this quartet with an important visual element. The four primary colours so dear to Molinari are each associated with a musician and colour their individual musical lines. The red of the first violin represents fire, the blue of the second violin symbolizes water, the green of the cello is that of Tapio— the Forest Spirit of the Finnish Kalevala legends— and the yellow of the viola is the symbol of light. The composer explains the particular role of the soprano: "I didn't want to write a piece in which the singer sits around while the quartet plays three movements and then joins them for a glorious finale. In trying to find her role in the work I began to think of her colour (white). It symbolizes purity, but it is also the colour

of hospitals and therefore illness, and in ancient China it was the colour of death and funeral processions. The fortuitous discovery of some texts by an anonymous schizophrenic woman in a mental asylum gave me the solution: the singer would come and go throughout the music as an intruder, singing texts that are simultaneously sexual, musical and absurd." For the work's complete staged version, Guido Molinari created paintings and sculptures integrated into the performance of the quartet.

The Molinari Quartet wishes to thank the Cirque du Soleil for its support in sponsoring the making of the costumes by designers Yso and Denis Gagnon.

Text sung by the soprano in Schafer's 7th Quartet

Texts of a Schizophrenic Woman

1.
Moan if you will
and steel and groan and cry
soar and zoom
you chugging flame
grind and roll
bring us closer, closer, closer ...
But do men know when you ask them?
They say it's streamlined ... it shines...
and it goes like a bat out of hell
a bat out of hell
a bat out of hall.

2.
And why did William Shakespeare write?
I ask you.
A simple thing ... he lived.
Each song should be as beautiful as mine
each voice should ring as clear
but dark and evil years
good and evil years
evil and good years
are pulsing, whirling, rolling, lagging,
tossing, crying, singing, singing, singing ...

3.
Thanks for tossing the crystal brambles my way sir,
they may come in handy,
so thank you, thank you ...
It wouldn't have been the same if you had analyzed
It wouldn^“t have been the same if you had criticized
It wouldn't have been the same if you and I had our noses in the earth.
If you and I were music ... real music...
I could explain.

But we must wait for that, I mean the
music...
when each note is weighed
when emotions are expressed carefully by
contrapuntal -
however in the meantime just an ordinary
thanks.
By the way I like your nose.

4.
Contemplate
contemplate
Music, you're coming near
music, I wait for you
stealing softly, harmoniously ...
while others lie dreaming and wait
I hear your note- like footsteps everywhere
beating, beating, beating, beating,
stir those jarring atoms
I want music
I want to sing.

From the collection of Miss Marion Kalkmann, Director of Nursing,the Neuropsychiatric Clinic, University of Illinois. Published in L. Moholy- Nagy, Vision in Motion , Chicago, 1947, p. 323.

String Quartet No. 8
Composed in Munich from February 24 to March 15, 2000, and revised at Indian River from September 17 to October 12, 2001.
The work was commissioned for the Molinari Quartet by Ellen Karp, Bill Johnston and Paul Karp-Johnston to celebrate the 50th wedding anniversary of Fred and May Karp.

The work was commissioned to celebrate the 50th wedding anniversary of Fred and May Karp. This request inspired a structure in two parts. The first movement depicts the high energy and spirits of youth, while the second is a lyrical meditation, evoking the lovers' look back on their past together. The Quartet No.8 was written during the same period as Patria VIII: The Palace of the Cinnabar Phoenix and bears similarities with that opus. The Cinnabar Phoenix is a bird one could relate to the Firebird and which holds a message for peace in various legends from Persia and China. In Patria VIII, set in the T'ang Chinese dynasty (618-907), the Phoenix is sent by the gods to inhabit a palace where it will bring harmony and peace. The first movement of the Eighth quartet starts with the work's overall generative motive, consisting of a fourth and a third (D,G,E,G). This figure is expressed by the second violin and the viola against harmonic glissandi. One will hear in this beginning an echo of the very last sounds from the 7th quartet. A bird call, diferent from that of the Phoenix, is played by the violin immediately after.

An extensive kinetic development makes way for another free and rhapsodic violin solo, itself followed by a brief reference to the motive B flat A C B (on Bach's name) that permeates the second movement. The first movement is imbued with a Chinese motive pastiche, extracted from Patria VIII. This figure turns into a haunting ritornello, deliberately meant by the composer to be youthful or even childish. The nocturnal quality of the second movement has been encountered before in Schafer's quartets. Two string quartets are merged, one being pre-recorded while the other performs live. This duplication allows the composer to play with echo and distance, thus expanding the spatialization effects he has explored in previous quartets. Attention might be drawn to some of its features: the transposed name of Bach (D flat C E flat D)which becomes the basic material of the entire movement, the pulsating pizzicati moving back and forth from the pre-recorded to the live quartet, the sharp contrast created by the middle section, marked "with great excitement," the reappearance of the Chinese motive and finally the opposition between rhythmic freedom and the pulsing ostinati.

Note : The Molinari Quartet pre-recorded the part of the second quartet in the second movement with the ATMA Classique recording label.

Translation of program notes for quartets No. 1 to 7 by Jacques-André Houle.
The translation for notes of quartet No. 8 by Marc Hyland.

R Murray Schafer

Born in Sarnia, Ontario in 1933 Murray Schafer has won national and international acclaim not only for his achievement as a composer but also as an educator, environmentalist, literary scholar, visual artist, and provocateur. After receiving a Licentiate in piano through the Royal Schools of Music (England) in 1952, he pursued further studies at the Royal Conservatory of Music and the University of Toronto, followed by periods of autodidactic study in Austria and England which encompassed literature, philosophy, music and journalism. A prolific composer, he has written works ranging from orchestral compositions to choral music as well as musical theatre and multi-media ritual.

His diversity of interests is reflected by the enormous range and depth of such works as Loving (1965), Lustro (1972), Music for Wilderness Lake (1979), Flute Concerto (1984), and the World Soundscape Project, as well as his twelve-part "Patria" music theatre cycle. His most important book, The Tuning of the World (1977), documents the findings of his World Soundscape Project, which united the social, scientific and artistic aspects of sound and introduced the concept of acoustic ecology. The concept of "soundscape" unifies most of his musical and dramatic work, as well as his educational and cultural theories. His other major books include E.T.A. Hoffmann and Music (1975), Ezra Pound and Music (1977), On Canadian Music (1984), Voices of Tyranny: Temples of Silence (1993), and The Thinking Ear: On Music Education (1986). He has received commissions from numerous organizations as well as several prizes. He was the first winner of the Glenn Gould Prize for Music and Communication as well as the Molson Award for distinctive service to the arts.

R Murray Schafer has repeatedly challenged and transcended orthodox approaches to music and the presentation of music. Through his unique explorations of the relationships between music, performer, audience and setting, he has expanded the potential and appreciation of music and its place in the arts and culture of his time. Many of his compositions and writings stand as landmarks in the evolution of music and its communication in the twentieth century.

In awarding R Murray Schafer the Glenn Gould prize, Yehudi Menuhin said of him: "His is a strong and benevolent, a highly original imagination and intellect, a dynamic power whose manifold personal expressions and aspirations are in total accord with the urgent needs and dreams of humanity today".

The Molinari String Quartet

Acclaimed by the public and the Canadian critics since its foundation in 1997, the Molinari Quartet has given itself the mandate to perform works from the 20th and 21st centuries repertoire for string quartet, to commission new works and to initiate discussions between musicians, artists and the public.

Recipient of seven Opus Prizes awarded by the Quebec Music Council to underline musical excellence on the Quebec concert stage, the Molinari Quartet is described by the critics as an "essential" and "prodigious" ensemble, even "Canada's answer to the Kronos or Arditti Quartet".

The Molinari Quartet was heard twice as soloist with the Montreal Symphony Orchestra under Charles Dutoit and was invited to perform in numerous concert series and festivals.

The Molinari Quartet is the only quartet to have to its repertoire R. Murray Schafer's eight string quartets and its recordings on the ATMA Classic label have received international critical acclaim.

In October 2001, the Molinari Quartet launched its First International Competition for Composition. Two hundred and twenty-two (222) new strings quartets from thirty- nine (39) countries were received. The concert of the winning works was recorded by the ATMA Classique label. The Second International Competition for composition was launched in May 2003.

Olga Ranzenhofer, first violin
Olga Ranzenhofer graduated with an Artist Diploma from the University of Cincinnati after studies with the renowned professor Dorothy DeLay and members of the LaSalle String Quartet. Principal second violin of the Orchestre Métropolitain from 1989 to 2001, Olga Ranzenhofer founded the Molinari String Quartet in 1997. She has been the concertmaster of the Société de musique contemporaine du Québec since 1994 and held the same post with the Montreal Chamber Orchestra from 1987 to 1995. She has participated in many concert tours and recitals, television and radio broadcasts and compact disc recordings in Canada, the United States, Europe and Asia. She was also a member of the Morency String Quartet from 1987 to 1997.

Olga Ranzenhofer is recognized as a leader in contemporary music in Québec and has commissioned many works for violin and piano and for string quartet. The Quebec Music Council rewarded her with the 1999-2000 Personality of the Year Award, and with the 2000-2001 Article of the Year Award for Iles de la Nuit, Parcours dans l'|uvre pour quatuor à cordes de R. M. Schafer which she has written with Jean Portugais.

Johannes Jansonius, second violin
Violinist Johannes Jansonius was a protégé of Dr. Lise Elson and Dr. Francis Chaplin, and later continued his studies with Franco Gulli and Josef Gingold at Indiana University. He later returned to Indiana University in 1984-85 as an Artist Diploma student and member of the Chamber Arts String Quartet, (IU's first Quartet in Residence and recipient of the first Kuttner Memorial String Quartet Scholarship), studying with Georgy Sebok, Georges Janzer, Janos Starker and Fritz Magg. The quartet were finalists in three major international string quartet competitions, the Fishoff International Competition in Southbend Indiana, the International String Quartet Competition of Evian, France and the Portsmouth International String Quartet Competition in Portsmouth England.

Johannes has also been a finalist in numerous competitions in Canada, including a second place in both the Chamber Music and Solo divisions at the National Music Competition finals in Toronto in 1977 and 1978, and finalist in the CMC International Stepping Stone Competition in 1980 and 1982.

Professionally, Johannes has concentrated foremost on chamber music and teaching, to this end he was invited in 1982 to join the Yale Piano Trio, then in residence at the Kuang Jen Conservatory in Taipei, Taiwan. Besides their teaching activities, the trio performed throughout the Far East under management of the American Institute of Taiwan. On his return from the Far East, Johannes taught at the Mount Royal College Conservatory of Music in Calgary.

Johannes has been a member of the Montreal Symphony Orchestra since 1986 and a member of the Molinari Quartet since 1998.

Jasmine Schnarr, viola
Jasmine Schnarr began studying the viola with her father John at the age of eight. She continued her studies first with Mark Childs and then with Yariv Aloni and Dov Scheindlin of the Penderecki String Quartet. After graduating from Wilfrid Laurier University in 1997, she moved to Montréal, where she studied with André Roy at McGill University and played with many orchestras and chamber groups in the area.

Jasmine has appeared with Les Violons du Roy and the Kitchener-Waterloo Symphony Orchestra, and is also a keen teacher. Every summer she teaches and performs chamber music at the Kincardine Summer Music Festival in Kincardine, Ontario. In 1999, she joined the Québec Symphony Orchestra, and in 2002 she became a member of the Molinari String Quartet.

Julie Trudeau, cello
A native of Sherbrooke (Quebec), Julie Trudeau started cello lessons in her native town before continuing in Montreal under the direction of the renowned pedagogue Walter Joachim. In 1994 she graduated with a Bachelor in Music from the University of Sherbrooke. That same year, she was a recipient of a grant from the Conseil des arts et des lettres du Québec to pursue her training with cellist Philippe Muller, professor at the Conservatoire National Supérieur de musique de Paris.

From 1989 to 1992, Julie Trudeau was principal cello of the Sherbrooke Symphony Orchestra, the Chamber Orchestra of the Eastern Townships and of the Ensemble Musica Nova. Since January 2000, she has been a regular substitute in the Montreal Symphony.

Julie Trudeau has been heard many times as soloist with the Sherbrooke Symphony Orchestra and the Chamber Orchestra of the Eastern Townships. She also has to her credit many solo and chamber music broadcasts on Radio-Canada. She has been a member of many different chamber ensembles including the SIDO Quartet of Auxerre (France) and the Ensemble Tango Montréal. In 1998-99, she worked as cello soloist for the choreographic shows Mensonges variations by Sylvain Emard and L'Exil, l'Oubli by Jean-Pierre Perreault. Julie Trudeau has been a member of the Molinari Quartet since the summer of 2000.

Marie-Danielle Parent

Soprano Marie-Danielle Parent excels in all the repertories of classical singing. In concert, she has sung repeatedly with most of the major Canadian orchestras. She has given numerous recitals, has performed for the radio and television networks of Radio-Canada, and participated in several productions of Le Grands Ballets Canadiens. Her vocal and dramatic talents have won her success with l'Opéra de Montréal, l'Opéra de Québec, l'Opéra Piccola of Victoria, as well as with I Musici de Montréal and the McGill Chamber Orchestra.

Marie-Danielle Parent studied at l'École de musique Vincent-d'Indy and l'Université de Montréal with Louise André. She won several international prizes such as the Concours de chant français in Belgium, the CBC National Competition, the Prix d'Europe, the Montreal Symphony Orchestra Competition and the National Music Festival in Toronto. A recipient of numerous grants from the Canada Council, she has attended workshops at the Shawnigan School of the Arts in Victoria with Pierrette Alarie and Léopold Simoneau and studied in NewYork with Rose Bampton and Alberta Masiello.

An excellent interpreter of contemporary repertoire, she has premiered and recorded numerous new Canadian works in Canada and Europe. A much sought-after soloist, she has performed at the International Festival in Victoria (BC), Festival de Lanaudière (Québec), Festival Montepulciano (Italy) and Festival Royaumont (France), as well as with l'Ensemble de l'Itinéraire in Paris, l'Orchestre philharmonique of Radio-France and the Cologne Radio Orchestra.

In 1992, she was the soloist with l'Orchestre symphonique de Montréal under Charles Dutoit in the premiere of *Avec (wampum symphonique)* by Gilles Tremblay for a broadcast by the European Radio Union celebrating the 350th anniversary of Montréal.

She is a regular guest with the SMCQ (Société de musique contemporain de Québec), with whom she presented her *Histoires extraordinaires*. In 1995, she gave a memorable performance of György Kurtag's memorable *Mémoires de feu Demoiselle Troussova* as well as a moving performance of *La chanson de Rahit* by Jean Papineau-Couture during a concert celebrating the 30th anniversary of the SMCQ in 1996.

NEW MUSIC SERIES UPCOMING EVENTS

Tuesday, November 26, 2003 at 4:30 pm
Student Composer Concert
with Roger Admiral, piano
Studio 27, Fine Arts Building
Free admission

Monday, January 19, 2004 at 8:00 pm
Student Composer Concert
Studio 27, Fine Arts Building
Free admission

Please note: All concerts and events are subject to change without notice.
Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).

University
of
Alberta

Department of Music
University of Alberta

Concert Choir

Debra Cairns, Conductor
David Wilson, Assistant Conductor

Spring 2003 Tour Program

The program will be selected from the following repertoire:

Songs of Belief

Regina Coeli — Giovanni P da Palestrina (ca. 1524/6-1594)

Ave Verum — Peter Togni (b. 1959)

Also hat Gott die Welt geliebt — Heinrich Schütz (1585-1672)

David Wilson, conductor

City Called Heaven — Hall Johnson (1887-1970)

Ev'ry Time I feel the Spirit — William L Dawson (1898-1990)

Stewart Mawdsley, baritone

Songs of Night and Rest

Stopping by the Woods on a Snowy Evening — Larry Nickel (b. 1950)

Ariane Maisonneuve, piano

Three Lullabies (Trzy Kołysanki), Op.49 — Henryk Górecki (b. 1933)

Two Songs (Song of the Morning/Eyes of Heaven) — Sven-Erik Bäck (1919-1994)

Songs of Nature

Ecco mormorar l'onde — Claudio Monteverdi (ca. 1567-1643)

From **Vanessa** — Samuel Barber (1910-1981)

Under the Willow Tree

Christina Hof, soprano
Ariane Maisonneuve, piano

From **Six Chansons** — Paul Hindemith (1895-1963)

Verger

Our Canadian Heritage

From **Five Songs of the Newfoundland Outports** — Harry Somers (1925-1999)

The Old "Mayflower"

Song for the Mira — Allister MacGillivray (b. 1948)

Gabrielle Donnelly, alto
Meera Varghese, flute

From **Three Canadian Folk Songs** — Derek Holman (b. 1931)

The Bluebird

Ariane Maisonneuve, piano

From **Five Songs of the Newfoundland Outports** — Harry Somers (1925-1999)

Si j'avais le bateau

Three French-Canadian Folk Songs — Richard S. Eaton (1914-1968)

J'entends le Moulin — Donald Patriquin (b. 1938)

Ariane Maisonneuve, piano

Texts and Translations

Regina Coeli

Regina coeli laetare, alleluia.
Quia quem meruisti portare, alleluia.
Resurrexit, sicut dixit, alleluia:
Ora pro nobis Deum. Alleluia.

Queen of heaven rejoice, alleluia.
For whom you were worthy to bear, alleluia.
He has risen, as he said, alleluia:
Pray for us to God. Alleluia.

Ave Verum Corpus

Ave verum corpus,
natum de Maria Virgine:
Vere passum,
immolatum in cruce pro homine:
Cujus latus perforatum,
unda fluxit sanguine:
Esto nobis praegustatum
in mortis examine.
O Jesu dulcis, O Jesu pie,
O Jesu fili Mariae,
miserere mei. Amen.

Hail, true Body,
born of the Virgin Mary,
Who has truly suffered,
was sacrificed on the cross for mortals,
Whose side was pierced,
whence flowed water and blood:
Be for us a foretaste
of heaven during our final examining.
O Jesu sweet, O Jesu pure,
O Jesu, Son of Mary,
have mercy upon me. Amen.

Also hat Gott die Welt geliebt

Also hat Gott die Welt geliebt
daß er seinen eingebornen Sohn gab.
Auf daß alle, die an ihn glauben,
nicht verloren werden,
sondern das ewige Leben haben.

For God so loved the world
that he gave his only begotten Son,
that whosoever believeth in him
should not perish,
but have everlasting life.

City Called Heaven

I am a po' pilgrim of sorrow,
I'm tossed in dis wide worl' alone.
No hope have I for tomorrow;
I started to make Heav'n my home.
Sometimes I am tossted an' driven, Lord;
Sometimes I don' know where to roam.
I heard of a city called Heaven;
I've started to make it my home.

My mother has reached dat pure glory,
My father's still walkin' in sin.
My brothers an' sisters won't own me,
because I am try'n' to get in.
Sometimes I am tossted an' driven, Lord;
Sometimes I don' know where to roam.
I heard of a city called Heaven;
I've started to make it my home.

Ev'ry Time I feel the Spirit

Ev'ry Time I feel the Spirit,
movin' in my heart, I will pray,
Yes ev'ry Time I feel the Spirit,
movin' in my heart, I will pray.

Upon the mountain, my Lord spoke,
out of his mouth came, fire and smoke;
Looked all around me, It looked so fine,
'till I asked my Lord if all was mine.
Ev'ry Time I feel the Spirit,
movin' in my heart, I will pray,
Yes ev'ry Time I feel the Spirit,
movin' in my heart, I will pray.

Jordan river, is chilly and cold,
it chills the body, but not the soul;
There ain't but one train, upon this track,
it runs to heaven, an' right back.
Ev'ry Time I feel the Spirit,
movin' in my heart, I will pray,
Yes ev'ry Time I feel the Spirit,
movin' in my heart, I will pray,
Yes, I will pray.

Stopping by the Woods on a Snowy Evening
Whose woods these are I think I know.
His house is in the village, though;
He will not see me stopping here
To watch his woods fill up with snow.

My little horse must think it queer
To stop without a farmhouse near
Between the woods and frozen lake
The darkest evening of the year.

He gives his harness bells a shake
To ask if there is some mistake.
The only other sound's the sweep
Of easy wind and downy flake.

The woods are lovely, dark and deep,
But I have promises to keep,
And miles to go before I sleep
And miles to go beofre I sleep.

Three Lullabies (Trzy Kołysanki), Op. 49

1. **Uśnijże mi, uśnij**
Uśnijże mi, uśnij
Albo mi urośnij.
Pożeniesz mi gęsi
Do zielonej sośni.

Kołsz mi się, kołysz,
Kolebeczko sama.
Bo jak ty mi uśniesz,
Ja pójdę do siana

2. **Kołyszże sie kołysz**
Kołyszże się kołysz
Kolibko lipowa,
Niechże cię Pan Jezus
Syneczku zachowa.

Kołyszże się kołysz,
Od ściany do ściany,
Uśnijże mi, uśnij,
Syneczku kochany.

1. **Go to sleep, go to sleep**
Go to sleep,
Go to sleep and grow up.
You will take my geese
To the green pine forest.

Rock the cradle,
Rock yourself,
For when you fall asleep,
I will stack the hay.

2. **Rock, rock**
Rock, rock
Lime wood cradle.
May Jesus protect you
my son.

Rock, rock
From wall to wall.
Go to sleep, go to sleep
My darling son.

Three Lullabies (Trzy Kołysanki)
(cont'd)

3. **Nie piej, kurku, nie piej**

Nie piej, kurku, nie piej,
Nie budź mi Marysię.
Nocka była krótka,
Nie wyspała mi się.

Całą noc nie spała,
Całą noc płakała.
Lulajże, Marysiu,
Lulaj, moja mała.

3. **Don't crow, cock, don't crow**

Don't crow, cock, don't crow.
Don't wake Mary.
The night was short,
She didn't get enough sleep.

She did not sleep the whole night through.
She wept the whole night.
Hushaby, Mary,
Hushaby, my little one.

Two Songs

1. **Song of the Morning**

See, see wond'rous light and scent.
See the smile of the fields and listen,
Oh listen to song of the morning.

2. **Eyes of Heaven**

Blue eyes of heav'n are watching,
They follow us, 'lone or in crowds.
But should it become all too troublesome,
Then shelter they seek in clouds.
Don't ever believe they're in pain.
It's not that they're weeping, it's the rain.

Ecco mormorar l'onde

Ecco mormorar l'onde
e tremolar le fronde
a l'aura matutina
e gl'arborselli;
e sovra i verdi rami
i vagh' angelli,
cantar soavemente,
e rider l'oriente;
ecco, gia l'alb' appare,
e si specchia nel mare,
e rassere na il cielo,
e' imperla il dolce gielo,
e gl'alti monti indora:
O bella e vagh' aurora!
L'aura e tua messagiera
e tu da l'aura,
ch'ogn' arso cor ristaura.

Hear! the waves are murmuring,
and the treetops gently rustle
as morning breezes stir
among the branches.
On the verdant boughs
the birds sing sweetly,
and the eastern sky
is laughing;
Now the dawn arises;
mirrored deeply in the ocean,
she brightens all the heavens,
turns the dewdrops to pearls,
and bedecks the mountains with gold:
Oh, lovely and gracious dawn,
breezes thy heralds
and thou their envoy:
you restore grieving hearts to life again.

Under the Willow Tree

Under the willow tree two doves cry, ah, oh!
Where shall we sleep, my love, whither shall we fly?
The wood has swallowed the moon, the fog has swallowed the shore,
the green toad has swallowed the key to my door.

Verger

Jamais la terre n'est plus réelle
que dans tes branches, ô verger blond,
ni plus flottante que dans la dentelle
que font les ombres sur le gazon.

The earth is nowhere so real a presence,
as amid thy branches, o orchard blond,
nowhere so airy as here in the pleasance
of lacy shadow on grassy pond.

Là se rencontre ce qui nous reste;
ce qui pèse et ce qui nourrit,
avec le passage, manifeste
de la tendresse infinie.

There we encounter that which we quested,
that which sustains and nourishes life,
and with it the passage manifested
of sweetest tenderness undying.

Mais a ton centre la calme fontaine,
presque dormant en son ancien rond,
de ce contraste parle à peine,
tant en elle il se confound.

But at thy center the springs limpid waters
almost asleep in the fountain's heart,
of this strange contrast scarce have taught us
since of them it is so truly a part.

The Old "Mayflower"

Old Joe B. Langdon looking out the door
Watching the Mayflower come ashore,
Come a shore all on the sand,
And there she smashed like an old tin pan.

Out with the cargo, dry fish and ale,
Old Don Mills he stole the pail,
Nellie Packham quick like a whistle
Grabbed some jars and stole the kettle.

Cookie Gillis, the second man,
Carried the wood across Cape Sand,
He piled it up like an old church tower
and that was the end of the old Mayflower.

Song for the Mira
Out on the Mira on warm afternoons,
Old men go fishin' with black line and spoons.
And if they catch nothin' they never complain.
I wish I was with them again.

As boys in their boats call to girls on the shore,
Teasin' the ones that they dearly adore,
And into the evening the courting begins,
I wish I was with them again.

Can you imagine a piece of the universe
more fit for princes and Kings?
I'll trade you ten of your cities for Marion Bridge
and the pleasure it brings.

Out on the Mira on soft summer nights,
Bonfires blaze to the children's delight;
They dance round the flames singing songs with their friends,
I wish I was with them again.

And over the ashes the stories are told
of witches, and werewolves and Oak Island gold.
Stars on the river face sparkle and spin.
I wish I was with them again.

Can you imagine, a piece of the universe
more fit for princes and Kings?
I'll trade you ten of your cities for Marion Bridge
and the pleasure it brings.

Out on the Mira the people are kind.
They treat you to homebrew and help you unwind.
And if you come broken they'll see that you mend.
I wish I was with them again.

Now I'll conclude with a wish you go well.
Sweet be your dreams, and your happiness swell.
I'll leave you here, for my journey begins.
I'm going to be with them again.

The Bluebird
O the ice upon the Mirmachi will melt before the sun,
And Captain Moar's water boat will soon be on the run.
For half a cent a gallon the ships he will supply,
And the Captain says he'll run her 'till the tank runs dry.

O the Dunderberg is nowhere when the Bluebird sets her sail,
She can beat her in smooth water she can storm the roughest gale,
I have seen her mainmast quiver, and her fore in splinters fly,
And the Captain says he'll run her 'till the tank runs dry.

The Bluebird (cont'd)
O the mate said, "Let us beach her" as her crept down from the breeze,
But the captain, told him for to go, where water will not freeze.
He quickly grabbed the tiller and to him made reply,
"I'll stand be thee, old Bluebird 'till the tank runs dry."

Now all ye merry mariners that cross the briny sea,
If ever it should be your luck to come to Mirmachi,
You will see the noble Bluebird, through the waters she will fly,
And the Captain says he'll run her 'till the tank runs dry.

Si j'avais le bateau
Si j'avais le bateau
Que mon Père m'avait donné
(A l'honneur du patron!
Faisons sauter le bouchon!)
Je pourrais traverser l'eau
Et la mer sans bateau.

Si j'avais des enfants
Qui m'appell'raient pas maman
(Je boirons á la santé:)
Oh! Je prieras Dieu souvent,
Qu'ils mouririont subitement.

A l'honneur du patron
Faisons sauter le bouchon,
Je boirons à la santé
d'un aimable société!

If I had the boat
If I had the boat
that my father gave me,
(At the honour of the boss,
let's pop the cap.)
I could cross the water
and the sea without a boat.

If I had lads
that wouldn't call me mama,
(I would drink to their health.)
Oh, I would often pray to God
that they would suddenly die.

At the honour of the boss,
let's pop the cap.
I would drink to the health
of a likeable society.

Three French-Canadian Folk Songs

En Passant par la Lorraine

En passant par la Lorraine
Avec mes sabots,
En passant par la Lorraine
Avec mes sabots,
Rencontrai trois capitaines,
Avec mes sabots dondaine,
Oh! Oh! Oh!
Avec mes sabots.

Rencontrai trois capitaines
Avec mes sabots,
Rencontrai trois capitaines
Avec mes sabots;
Ils m'ont appelé vilaine,
Avec mes sabots dondaines,
Oh! Oh! Oh!
Avec mes sabots.

Je ne suis pas si vilaine,
Avec mes sabots,
Je ne suis pas si vilaine,
Avec mes sabots.
Puisque le fils du roi m'aime,
Avec mes sabots, dondaine,
Oh! Oh! Oh!
Avec mes sabots.

While passing by Lorraine

While passing by Lorraine,
With my shoes,
While passing by Lorraine,
With my shoes,
I met three captains,
With my shoes, dondaine,
Oh! Oh! Oh!
With my shoes.

I met three captains
With my shoes,
I met three captains
With my shoes,
They called me: Unpleasant!
With my shoes, dondaine,
Oh! Oh! Oh!
With my shoes.

I am not so unpleasant,
With my shoes,
I am not so unpleasant,
With my shoes,
Since the king's son likes me,
With my shoes, dondaine,
Oh! Oh! Oh!
With my shoes.

A la Claire Fontaine

À la claire fontaine
M'en allant promener,
J'ai trouvé l'eau si belle
Que je m'y suis baigné.

Refrain:
Il y a longtemps que je t'aime,
Jamais je ne t'oublierai.

J'ai perdu ma maîtresse
Sans l'avoir mérité,
Pour un bouquet de roses
Que je lui refusai.

Je voudrais que la rose
Fût encore au rosier,
Et moi et ma maîtresse
Dans les mêm's amities.

By the clear running fountain

By the clear running fountain
I strayed one summer day.
The water looked so cooling
I bathed without delay.

Refrain:
Many long years have I loved you,
Ever in my heart you'll stay.

I have lost my loved one
In such a senseless way,
She could not have the roses
That I had picked that day.

Now I wish those red roses
Were on their bush today,
While I and my beloved
Still went our old sweet way.

Vive la Canadienne
Vive la Canadienne!
Vole, mon coeur, vole!
Vive la Canadienne
Et ses jolis yeux doux.

Nous la menons aux noces,
Vole, mon coeur, vole!
Nous la menons aux noces,
Dans tous ses beaux atours.

On danse avec nos blondes,
Vole, mon coeur, vole!
On danse avec nos blondes,
Nous changeons tour à tour.

J'entends le Moulin
J'entends le Moulin tique tique taque.
Mon père a fait batir maison.
L'a fait batir à trois pignons.
Sont trois charpentiers qui la font.
Le plus jeune c'est mon mignon.
Qu'apportes-tu dans ton jupon?
C'est un paté de trois pigeons.
Asseyons-nous et le mangeons.
En s'asseyant il fit un bond,
Qui fait trembler mer et poissons,
Et les cailloux qui sont au fond.

Long live my Canadian girl
Long live my Canadian girl,
Fly, my heart, fly!
Long live my Canadian girl
And her sweet, blue eyes.

We lead her to the wedding,
Fly, my heart, fly!
We lead her to the wedding,
In all her beautiful finery.

We dance with our fair-headed ones,
Fly, my heart, fly!
We dance with our fair-headed ones,
And change partners with each turn.

I hear the millwheel
I hear the millwheel tique tique taque.
My father is having a house built.
It's being made with three gables.
There are three carpenters building it.
The youngest is my darling.
What do you have in your apron?
It's a pie made of three pigeons.
Let's sit down and eat it.
While sitting down they all leapt up,
Causing the sea and fish to tremble,
And the stones which are on the bottom.

University of Alberta Concert Choir, Tour, 2003
Dr Debra Cairns, Conductor
David Wilson, Assistant Conductor
Ariane Maisonneuve, Accompanist

SOPRANO I
Christina Hof, Duncan, British Columbia
Jill Hoogewoonink , Sherwood Park, Alberta
Erica Knutson, Camrose, Alberta
Janice Marple, Calgary, Alberta
Constance McLaws, Edmonton, Alberta

SOPRANO II
Janey Chan, Calgary, Alberta
Joanna Dick , Sherwood Park, Alberta
Remi Do, Kwang-ju, Korea
Ariane Maisonneuve, Donnelly, Alberta
Meera Varghese, London, Ontario

ALTO I
Lily Chan, Edmonton, Alberta
Tamara Guillaume, Edmonton, Alberta
Amanda Koenig, Edmonton, Alberta
Teresa LaRocque-Walker, Edmonton, Alberta
Kristine Nielsen, Spruce View, Alberta
Sarah Prescott, Calgary, Alberta
Allison Schmidt, Westlock, Alberta

ALTO II
Gabrielle Donnelly, Calgary, Alberta
Bethan Franklyn, Edmonton, Alberta
Emily Ng , Edmonton, Alberta

ALTO/TENOR
Lisa Brownie, Edmonton, Alberta
Rebecca Carter, Edmonton, Alberta
Cynthia Kim Vun Chiew, Kuala Belait, Brunei Darussalam
Raymond Hansen, Lacombe, Alberta
Yong Li, Shanghai, China
Michael Lyngstad, Swift Current, Saskatchewan

BARITONE/BASS
Kyle Carter, Edmonton, Alberta
Philip King, Man Chow, Hong Kong
Christopher Chung, Westbank, British Columbia
Nathan Finkbeiner, Sherwood Park, Alberta
Lincoln Ho, Toronto, Ontario
Ryan Kolodziej, Lethbridge, Alberta
Damon MacLeod, Edmonton, Alberta
Stewart Mawdsley, Fort Smith, Northwest Territories
Michael Wiens, Edmonton, Alberta
David Wilson, Calgary, Alberta